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CHARLES K. FRENCH.

MIRROR INTERVIEWS.



Photo by Falk.

Louisa Eldridge.

Louisa Eldridge, better known as "Aunt Louisa," is a unique character. She is one of the best beloved women in the theatrical profession, ever willing to lend a helpful hand to those who have cause to weep, and just as willing to join in the merry-making on festive occasions. It has become a sort of tradition in theatrical circles whether in joy or sorrow, in luck or in distress, in triumph or tribulation, to consult Aunt Louisa, and no one ever left her presence without good advice or some sort of consolation.

For many years her cosy apartments in East Thirtieth Street have virtually been a bureau of information, a charity headquarters, and a theatrical exchange all in one. When Aunt Louisa can't personally assist those who are in need of assistance, she uses her influence in their behalf and works with untiring energy until success crowns her efforts. She is a favorite alms-giver of the Actors' Fund, and has thus brought substantial comfort to many a sick or destitute theatrician. She is omnipotent in her peculiar sphere of activity that is theatrical, benefit or funeral in New York is apt to take place without her.

It should not be inferred from her frequent attendance at funerals that there is anything of the "Auntie Doleful" in her disposition. On the contrary, she possesses a jovious, sunny temperament that tends to lift the veil of sorrow from the hearts and minds of all with whom she comes in contact.

Mrs. Eldridge will not live in the annals of the American stage as a great actress, but she is a very competent actress and in her younger days was quite prominent in roles of the bouffon and ingenue order. As long ago as 1860 she made such a favorable impression in an old woman's part that she gave up bouffon roles, and has since then been principally identified with old women characters of a quaint and humorous type. The London *Truth* referred to her, on her arrival in England some years ago, as the M's Starling of the New York stage. Her career and experiences are set forth in the following interview:

"What was your maiden name, and where were you born?"

"My maiden name was Louisa Harwood, and I was born in Philadelphia. My father, William Harwood, was a prominent politician of that city. When I was ten years of age I went to see a nautical play at the old Walnut Street Theatre. The play was called *The Star Spangled Banner*, and abounded in theatrical patriotism. It made such an impression on me that I have been both stage-struck and patriotic ever since. You may remember that Edwin Booth once presented me with a pair of star-spangled banner stockings. Here they are."

"What were the circumstances that caused him to present you with such an unusual gift?"

"Why, I was a great admirer of Edwin Booth, both as an actor and a man. He was as fine a gentleman as ever drew the breath of life. Well, to come to the patriotic stockings story. It happened this way: In 1852, when Mr. Booth was playing at the Adelphi Theatre in London, he heard that I was about to leave London for Paris, whereupon he took the trouble to hunt me up. Word was sent to me that there was a gentleman downstairs who wished to see me, and I, not knowing that it was Mr. Booth, said in my off-hand American way, 'Very well; send him up!' So Mr. Booth had to mount two flights of stairs to reach my lodgings. He said he had come to say good-bye, and his visit is one of my most delightful reminiscences. Before taking his departure he said he wished to leave me something as a keepsake, and deposited a box on the table. On opening it I found the keepsake to be a pair of stockings at which, with crossed flags worked on each instep. That evening I went to the Adelphi, and put on slippers so as to display the American flag in all their splendor. After reaching the theatre I had them take a bouquet of Mr. Booth behind the scenes. On the card I wrote, 'Aunt Louisa's love; I've got them on.' Mr. Booth, they told me, knowing of my propensity to display the 'Star-spangled banner' on every possible occasion, was much worried for fear I'd stick my feet over the box to show the flag, but I didn't; they might have arrested me for indecency."

"Now, tell me something about your career. Where did you make your professional debut?"

"Goodness knows it was a long time ago. I made my debut as Clementine in Robert Macaire at the old Chestnut Street Theatre in Philadelphia. I was then in my fifth year, and evidently did tolerably well, as I received two offers of engagement, one of which I accepted, and became a member of the company at Peck's Museum. My father was so much opposed to having me go on the stage that he declared he would not allow me to use his name for any such purpose. So I resolved to take Jefferson as a stage name. In the company was a young man engaged to play comedy parts who objected to my using that name, and suggested that I call myself 'Mortimer.' The young man in question was no other than Joseph Jefferson. Complying with his request, I became known to the Philadelphia public as Louisa Mortimer. After a season at Peck's I was engaged by P. T. Barnum for his Museum in Philadelphia, where I acted all sorts of girlish parts—ingenues, only they didn't call them so in those days. I also played boys, and frequently was cast for singing parts."

"I'm told that you were considered a stage beauty, and that the young fellows in Philadelphia used to stare about you?"

"I don't want to be afraid to look in a mirror, and goodness knows I may have been rather imprudent, but they never turned my head with flattery. I know that touch."

"Didn't you make a hit as Crax" Agnes in *The Drunkard* while you were at the Museum?"

"Yes, but I was dreadfully afraid of being gazed in the part, and went on the first night with fear and trembling. You see, the audience had been accustomed to see me as a singing chambermaid and in boy parts, and this was my first serious role. I had to go on like Ophelia, with straw in my hair, and when my cue came I turned to the stage manager and said: 'Now, remember, if ever they laugh at me, I'll drop dead.'"

"But they didn't?"

"No, indeed! They applauded, and the piece had a long run for those days. After that I had no fear of being gazed in serious roles, except on one occasion. That was when the Elder Booth came to the Museum, and I was cast for my first Shakespearean part—the Prince of Wales in Cibber's version of *Richard III.* I was simply scared out of my wits when I went to rehearsal. I'd never been taught to read blank verse, and I was horribly afraid of Booth, but when he came in, looking like an old farmer, I plucked up my courage and spouted my lines so well that he told me I read beautifully. To tell you the truth, I didn't quite know what my lines meant. I remember asking Mr. Booth where he wanted me to stand, and his answer was: 'Oh, stand wherever you like. I'll find you.' Edwin was his father's drummer at that time and what a handsome lad he was! All the girls took a great interest in him, but he didn't have much to say to them. He was mortally afraid of his father catching him making eyes at them."

"You left the stage for a while after your marriage, didn't you?"

"Yes, my husband, D. W. Eldridge, was at the time of our marriage a successful shipping merchant of Philadelphia, and there was no need of my continuing to earn my livelihood as an actress; so I retired to private life for five years, and it was during that time that our three children were born. After they grew up my daughter, Lillie Eldridge, went on the stage and became quite a prominent star. My son, Preston, is well known on the vaudeville stage as Frank Eldridge."

"And what induced you to return to the stage at the end of five years?"

"Mr. Eldridge met with reverses in business and, while he was seeking to re-establish himself, I determined to resume professional work. So I wrote to my old manager, P. T. Barnum, who offered me the position of leading soubrette at his New York Museum, then at the corner of Broadway and Ann Street. Accordingly, I went with my family to New York and opened at the Museum in 1858 as Nancy Strap in a farce called *Plummet Neighbors*. I acted under my own name, Mrs. Eldridge, and was cast for many comedy parts during the season. Emily Meyer, C. W. Clark and T. W. Hayward were members of the company. In 1860 I was engaged by Fox and Lillard for their New Bowery Theatre, between Canal and Hester Streets. It was at that house that I first played comedy old woman, although I had been engaged to play soubrettes. During the first season Mrs. Henry, a sister of Mrs. John Saffron, was taken seriously ill. Mrs. Henry was engaged to play old woman parts, and there was talk of replacing her. So I offered to play her parts on condition that Mrs. Henry was to be paid her salary each week as usual. The management took me at my word, and so I would appear as a young girl or a boy or a fairy in one piece, and then change into an old woman in the next. In those days there were at least two plays on the bill every night, so I was in a state of continuous transportation from youth to old age. Poor Mrs. Henry never recovered, and I gradually became identified with old women characters."

"How long did you remain at the New Bowery Theatre?"

"For three seasons, and then I was offered a good salary to go to Cincinnati, where I acted with all the prominent stars of the day. It was there that I first played the nurse in *Romeo and Juliet*. After Cincinnati followed a season in Washington, and since then, with the exception of an occasional trip through the country, I have filled special engagements in New York, in such roles as Madame Prudence in *Camille*, and in other old woman parts. Among other engagements I played Aunt Della in *May Blossom* and Aunt Eliza in *Tangled Lives*."

"Don't you find that Thirtieth Street is a little far down town as a residence nowadays?"

"Perhaps it is, but you come to my house some Saturday morning, where I'm always at home to my friends, and see whether folks have forgotten where I live. Unless they tear down the house, or put me out, I'm going to do business at the old stand until I die."

"When you'll have a tremendous big funeral at the Little Church Around the Corner?"

"Well, I've been to everybody's funeral for forty years. The last that they can do is to come to mine. But, seriously, I think attending funerals is a duty that stage folks owe to one another. It's the last thing we can do for a comrade. Talking about comrades, I've lost my two special cronies, Mary Fiske, *THE MIRROR's* 'Giddy Gashier,' and a clever and lovable woman she was! You can't get such an impulsive, generous, big-hearted woman for a friend every day. She was as full of fun as the day is long. I can't tell you how I miss her. And Madame Poulis, my other crony, has gone to live in Washington, but she comes to New York on a visit every now and then, when we become as inseparable as ever. But, as they say in the chorus, 'I must haste away! I'll bid! I'll bid!'"

"Whither? Whither? There are not so many ministering angels in this vale of tears that we can afford to let you take wings and fly away."

"Never fear! I'm not going to join the angelic chorus any sooner than I can help it. The flying I refer to consists in flying up town to see a veteran actress, who's in some sort of trouble, and wants me to help her out of it. Dear me! I almost feel like the old woman who lived in a shoe, I've got so many stage children to look after I don't know what to do."

"And so you see Aunt Louisa is not only popular with little folks at Christmas time, when she takes charge of the annual Christmas festival of stage children at Tony Pastor's, but is enshrined in the hearts of young and old, Winter and Summer, and all the year round. A. E. B."

THE FUNERAL OF KATE FIELD.

The remains of the late Kate Field arrived last week at San Francisco from Honolulu, and funeral ceremonies were held on Sunday, under care of the Press Club, in Trinity Church, after which the body was cremated at the Odd Fellows' Cemetery. The ashes will be forwarded to Mount Auburn, N. Y., for interment.

HENRY MILLER'S COMPANY.

The company engaged to support Henry Miller in his starring tour in Clarke and Kibell's play, *Heartsease*, includes Grace Kibell, Mrs. Louise Thorndyke Boucault, Nanette Comstock, Frank Burbeck, Nelson Wheatcroft, Leslie Allen, and Max Figma.

CHARLES K. FRENCH.

Charles K. French, whose portrait appears on the first page of this issue of *THE MIRROR*, was the original Uncle Ned of *Old Kentucky*, and is still playing that part, his portrayal of the part being considered an exceptionally clever piece of negro delineation, true to life and with no exaggeration to win applause. Mr. French in this respect is artistic in a high degree. At the conclusion of the run at the Academy of Music, three seasons ago, Mr. French was engaged to go to England to stage the piece, and there his Uncle Ned made a success with the public as great as that scored in New York.

Mr. French was born at Columbus, O., in 1860 and made his first appearance on the stage in 1878 as a member of the Athenaeum Stock company. The next season he drifted into minstrelsy and vaudeville, and as a comedian, banjoist, and dancer has been identified with many leading organizations. His initial bow to a New York audience was made at Truxton's as one of the team of French and Clark in 1882. In 1883 Mr. French returned to the drama, and has since been very successful in character and heavy parts. During the season of 1891 and 1892 he was the Jan Intervieller in *Blue Jeans*. At the closing of last season with *Old Kentucky* he played the heavy part of Sandford Farley in *The War of Wealth*, receiving many flattering notices for effective work.

Mr. French is a great lover of horses, and at one time was the owner of the thoroughbred runners "Paying Teller" and "Jennie Pearl." He owns the handsome mare "Lulu," a first prize winner at one of the Madison Square Garden horse shows. "Lulu" is also well known to the profession, having appeared in a number of New York productions, including *Old Kentucky*, *The Girl I Left Behind Me*, *Shenandoah*, *Dr. Syntax*, and *The Sporting Duchess*.

BENEFIT FOR SAM WESTON.

A movement is on foot for a benefit performance to Sam Weston, known to theatregoers as the comic member of the "Musical Kings," Wood, Beasley, and the Weston Brothers. During the last few years Mr. Weston's sight became affected, and about a year ago he went totally blind. The fact was not generally known among the profession until recently, and as he is in quite destitute circumstances, with a large family of children dependent upon him, the members of the profession have decided on giving a big benefit performance in order to realize a permanent fund to be invested for the future maintenance of himself and family, the Actors' Fund having tendered him momentary relief.

Isidore Witmark, who has undertaken the first active work in promoting the affair, has already received enthusiastic letters promising support and interest from Hoyt and McKee, Augustus Platon, William Harris, H. C. Miller, William A. Brady, Charles E. Evans, William D. Mann, James Brooks, Max Beldam, W. A. McCornell, or Koster and Wald's, John E. Warner, manager for Richard Mann-field, F. F. Proctor, J. Austin Fynes, of Keith's Union Square Theatre; Smythe and Rice, Ted D. Marks, Marcus Mayer, Tony Pastor, James Curtis, and Harris and Rosenbaum.

Professors of personal assistance have also been received from Oscar Hammerstein, Chauncey Olcott, Charles H. Hopper, Nellie McHenry, Charles Dixon, Max Hirsch, Mrs. E. L. Fernandez, Beale Bonehill, Robert Recker, and others of prominence. The benefit will probably take place about the middle of January, at a Broadway theatre.

HISTORIC THEATRE TO BE SOLD.

The old Front Street Theatre, Baltimore, wherein Julius Brutus Booth first appeared, is to be sold. The property, owned by the Maryland Theatre Company, is in receivers' hands for sale in behalf of creditors and stockholders. Built in 1829, this theatre was regarded as the largest and finest in the land, and was used for theatrical and circus purposes for forty years, being burned and rebuilt in 1838. John Lind sang in the house in 1850, taking \$50,000 at four concerts, and the building is of unusual historical interest as the place where Stephen A. Douglas was nominated for the Presidency in 1860, and Abraham Lincoln for a second term in 1864. Daniel A. Kelly and Colonel William E. Sinn were among its lessees in the past quarter century. The old house has remained closed since Dec. 27, 1895, when twenty-three Polish Jews were killed in the panic following a false alarm of fire during the performance of a Jewish play.

THE DEATH OF SADIE MACDONALD.

THE MIRROR's correspondent at Melbourne, writing under date of Nov. 20, sends information which throws a little light upon the sad and sudden death of Sadie Macdonald, a member of the American company, then in Australia, playing *A Trip to Chinatown* and *A Milk White Flag*. The death of Miss Macdonald was briefly reported by cable on Nov. 20, but no particulars have as yet been printed. Our Melbourne correspondent states: "Sadie Macdonald is lying ill at Menzies' Hotel, in this city, having suffered spinal injuries through a fall while dancing during a performance of *A Milk White Flag* at the Princess Theatre." Apparently the seriousness of the accident was not realized at the time of mailing, for death must have followed soon after the mailing of these few words from far-away Australia.

WOMEN HONOR WILLIAM GILLETTE.

William Gillette was the guest of the Twelfth Night Club Dec. 21, being the only man present upon the memorable occasion. He was received by President Alice Fischer Harcourt and her aides, Lela Ellis, Emma Frohman, and Ethel Barrymore. Among the other guests were Odette Tyler, Ida Waterman, Mrs. Bronson Howard, Jessie Busley, Viola Allen, Ida Conquest, Kate Rorbe, Beatrice Cameron, and Mrs. William Bull. Mr. Gillette came through the trying ordeal with distinguished success, making one of his characteristic speeches, in which he said: "I knew it would be embarrassing to you to have only one man, but I was determined to come. And I must say you stand it very well. I never saw anything like it, and I've been around quite a good deal at summer hotels and that sort of thing."

WALLACK'S GRANDDAUGHTER TO ACT.

Florence Wallack Sewell, a granddaughter of the late Lester Wallack, has announced that she will enter the theatrical profession, making her debut as Helen in Margaret Mather's forthcoming revival of *Cymbeline* at Wallack's Theatre in this city. She is the daughter of the late Arthur L. Sewell, a prominent broker, and has played in many amateur performances, as well as fulfilling engagements as an understudy to professionals.

GOSSIP OF THE TOWN.



Madame Modjeska's season will begin on Jan. 18, a week earlier than was originally planned.

Robert Broderick goes with Little Christopher.

Dorothy Neville, of *The Lady Slavey* cast, who has played Miss Drummer's part of *Flo Honeydew* with success on several occasions, has been ill, but has now recovered, and rejoined the company at Cedar Rapids last week.

Sutton Vane's *Straight from the Heart* will follow the *Two Little Vagrants* at the Academy of Music, Jan. 25.

J. Henry Kohler, who was recently engaged to play with James O'Neill, has left Mr. O'Neill's company and has been specially engaged by Margaret Mather to play in *Cymbeline*.

Pussy and Speck will next season produce an operatic extravaganza called *Little Napoleon*.

Della Barker has joined the McCarthy's Miscellaneous company, which appears in Brooklyn this week.

William C. Anderson, business manager of the Brother for Brother company, and Isabel Waldron were married at 65 Clifton Place, Brooklyn, Dec. 16 by the Rev. Charles Miller.

Mrs. Jacob Lit (Ruth Carpenter) presented her husband with a daughter on Dec. 13. Unfortunately the child lived but a short time.

Henrietta Lander has resigned her position as leading woman of the *Saved from the Sea* company, and returned to her home in New York City.

Hattie Bernard, of Ward and Vane's company, was the guest of friends of the In Gay New York company in Washington, D. C., last week.

M. B. Curtis will play *Ihey Eisenstein* in *An American Beauty* when Alexander Clark leaves in a few days to replace Henry V. Donnelly in *Jack and the Beanstalk*.

Fred W. Peters has accepted an engagement with Thomas Q. Sanbrooke in *The Spectator*.

Laura Hulbert joined *Saved from the Sea*, Dec. 18, to play the lead, replacing Henrietta Lander.

In the Supreme Court last week a decree of absolute divorce was granted to Gertrude Stevens, against Benjamin D. Stevens, manager of the De Wolf Hopper Opera company. In the same court, Vincenza Wanderville was granted a separation from her husband, William C. Mandeville, of a Texas Steer.

Harry J. Malvey will star next season in a new comedy especially written for him.

Sneak thieves rifled the offices of John Moller, Thomas Maguire, W. L. Lykens and others in the Standard Theatre building, Dec. 20, but the losses were trifling.

Richard Mansfield has brought suit against Manager E. S. Brigham, of the C. A. Ford Theatre, St. Joseph, Mo., to recover \$500 alleged to be due on a guaranty of \$1,500 for performance, Oct. 16 and 17. Brigham paid over only \$500, and the actor claims the balance.

Helen Creswick has signed with A Florida Enchantment.

Ed W. Rowland, business manager of A Bowery Girl, says there is no No. 2 company playing that piece, which, with Lillian Keene in the title role he reports as doing an excellent business. Andy Adams is a member of this organization.

Pat Kane, late of Carroll and Kane, is with the Railroad Jack company.

"Doc" Cruser, musical director of Chimmie Fadden company, paying a flying visit to his home found a little stranger had preceded him about five miles. All well.

Joseph Grimes and Phoebe Davies in *Humanity* have scored heavily on the Pacific Coast. They will return eastward by the Northern route.

Manager William A. Brady has offered a prize of \$50 in gold for the best title suggested for the new seasonal New England drama which he will soon produce.

Belle Stokes became ill with malaria fever in New Orleans, and was obliged to relinquish her engagement with Minnie Maddern Fisk's company in that city. She has been succeeded by Annie Brothers.

Munn Lodge, 150 F. and A. M., by the hand of James J. Jordan, secretary, has sent to Madame Herrmann a letter of condolence on the death of Professor Herrmann, who was a member of the Lodge.

The new Margaret Theatre, at Anacosta, Mont., will be completed, March 1, and is expected to be one of the handsomest and best appointed houses in the Northwest.

"The Life of the Soul in the Dream; or An Extract from the Trial of Maria Barker" was the bill last week at the Thalia Theatre in the Bowery. It is the work of one Moses Horwitz, who has written Yiddish plays about Carlyle W. Harris and Dr. Buchanan, and seems determined to let no suspected one escape.

Albertini Perrin, a member of the Professional Woman's League, drew the lucky number for a ton of coal at the League Bazaar.

Robert Rogers has been engaged to play *Marshall Straker* and to stage manage the *Eastern Prisoner of Zenda* company.

Many Davenport has divided the week at the Columbia between *Pedana* and *Chippewa*. To Melbourne and Lowell sustained praise is due for her work in *Pedana*, which in his hands outdistances by far the best efforts of either Robert Mantell or Harry Lee in the same character. In some respects *Pedana* is the best bunch of Miss Davenport's present repertoire. In the more subtle, and therefore less emotional, and Sardon's other heroes, and on its merits alone, devoid of all the rich embellishments with which this great actress adorns her productions, would appeal cordially to the attention of almost every playgoer. Her *Pedana* is less of a stranger here, having been seen frequently in late years at the Park and also the American during Miss Davenport's engagements in those places. This was her first appearance on the Columbia stage. During New Year's week *La Tosca* and *Hamlets* will be given, and are to make place on Jan.

ST. PAUL.

Anderson, representing the Prisoner of Zenda, is in town tonight for his attraction.

DETROIT

KIMBAL.

PROVIDENCE

The beautiful Christmas MIRROR came and as usual
as very much enjoyed. HOWARD C. RIPLEY.

MINNEAPOLIS

NEW ORLEANS

George W. Wedleigh and Joe Kinney, representing
ce's Eva-geline, and Duncan B. Harrison, repre-
sented A Midnight Bell, are in the city.

JERSEY CITY.

BUFFALO.
George Edwards's Japanese musical comedy, *The Geisha*, was at the Star Theatre 21-23, playing to very large business. It was, of course, new to local theatres.

BUFFALO.

make the short engagement a very pleasant one to the audience and profitable to the co. Stuart Robson with Madame Jannaschek as his leading lady, will be

Young Mr. Gilman

Manager Litt arrived from New York 31 and will be

CHARLESTON

A bayseed piece called Uncle Josh Spruceby was in-
acted on a fair audience at the Grand Id.
The Hoytian standard nowadays commands better
cognition here than was formerly enjoyed and the

SAN FRANCISCO

attempt to assist in the rescue. The curtain was run down, but in a few moments quiet was restored, and Mrs. Griesmer pluckily went through her part, and though slightly hurt, the effects of the accident will not be permanent in any manner, and one would never have known to have seen her in her part last night that she had such a close call.

PITTSBURGH

like Adam Semola, James Reilly, May Templeton, and Robert Reilly, Dixon, Bowers and Dixon and C. W. Littlefield. The house is crowded at every performance.

KANSAS CITY

The annual benefit of the Elks was held at the Grand Opera House 18 and proved a big success. Eddie

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): Buckler's Stock on 21 and week.
TUSCALOOSA.—Academy of Music (Bradley and Miller, managers): Little Wild Cat, by local talent, 19 to a large and fashionable audience. Grace Kennedy and the Leach Children deserve special mention.
BIRMINGHAM.—O'Brien's Opera House (Dr. Charles W. O'Brien, manager): The Buccaneers in Robt. Hood 19 to a large audience of the season at advanced prices; performance excellent. Little Chick made a hit on Monday. John Hancock and May Ten Branch in The New Melba 17 to a big house; performance good. Rice's Evangelist 21.—**TRINITY:** G. Eastman has been appointed assistant manager.
SELMA.—Academy of Music (R. F. Toler, manager): McFar's Matrimonial Bureau 19 to a fair house. Rice's Evangelist 21.

ARIZONA.

PHOENIX.—Opera House (G. E. Koster, manager): Sidney R. Ellis in Darkened Rooms 14; crowded house; performance fair. Lincoln J. Carter in Tornado 5.

ARKANSAS.

NOT SPRING.—Opera House (J. W. Van Vleet, manager): Clay Clement in The New Melba 17 to a large and enthusiastic audience. Mr. Clement as a General, an inveterate gambler in the Civil War, made a hit on Monday. John Hancock and May Ten Branch in The New Melba 17 to a big house; performance good. Rice's Evangelist 21.—**TRINITY:** G. Eastman has been appointed assistant manager.
LITTLE ROCK.—Capital Theatre (Roy L. Thompson, manager): Clay Clement in The New Melba 17. Excellent performance to good house.
PORT ARTHUR.—Grand Opera House (C. J. Murta, manager): King and Sawyer 21 and week; House 21.

CALIFORNIA.

OAKLAND.—Macdonough Theatre (Mark Thall, manager): John Gray Opera on 14-15 in The Beggar Student, Tar and Tarter, Black Hammer, Paul Jones, Ship Ahoy, and Emeralds to fair business; performance good. Joseph Grimmer and Fitcha Davies in Humpty Dumpty 21, 22, with success.—**OAKLAND THEATRE:** (J. S. Haines, manager): A. V. Foster on 14-15 in The 14-15 gave good performance. John Hancock and May Ten Branch in The New Melba 17 to a big house; performance good. Rice's Evangelist 21.—**TRINITY:** G. Eastman has been appointed assistant manager.
LOS ANGELES.—Theatre (H. C. Wynn, manager): Katie Kammert in The Wolf of New York drew well 14-15. Wilton Lachapre and Marie Walworth closed a three night engagement in Dr. Scroggins, and Mollie Harris and Captain Bob to fair business. Fitcha Davies 21; Humpty Dumpty 21.—**BURBANK THEATRE:** (A. V. Foster, manager): After a thorough rehearsal, returning, and redoubting this house will make its debut with the new management Christmas Day with a grand scenic production of Edwin Barbour's drama, Land of the Midnight Sun.
RIVERSIDE.—V. M. C. A. Hall (C. W. Jones, manager): Neddy Stevens in a piano recital, assisted by local artists, to fair house 15.—**LOSING OPERA:** Katie Kammert 21.
SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): John Slater's Test Medium 14; fair house.
FRESNO.—Barton Opera House (Robert G. Barton, manager): Edward Stock on 14 in repertoire 14-15; good business.

COLORADO.

LEADVILLE.—Whitson Opera House (A. S. Weston, manager): House dark 14-15. Side Tracked 21.
GUNNISON.—Opera House (W. A. Henson, manager): The Noble Dramatic on 14-15; fair business; good performance. House dark 21.
PUEBLO.—Grand Opera House (S. H. Nye, manager): Constant Reinhardt on 14 in Alabama; crowded house; good co.
GRAND JUNCTION.—Park Opera House (Edwin A. Haskett, manager): John Walker's Side Tracked 21; Louis James Jan. 1; Katie Kammert 4.
COLORADO SPRING.—Opera House (S. H. Nye, manager): Della Fox to S. R. O. 13 in The Little Trooper; everyone pleased. Alabama 15 to large and thoroughly pleased audience.

CONNECTICUT.

HARTFORD.—Parsons Theatre (H. C. Parsons, manager): Charles Hopper as Chimney Padden 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

NEW HAVEN.—Hyperion Theatre (G. S. Russell, manager): Lilliputians 14, 15 in The Merry Tramp received a liberal share of patronage. Frohman's Empire Theatre on 14 in Alabama 15.—**GRAND OPERA:** House (G. S. Russell, manager): Joe Hart in A Gay Old Boy drew packed house 17-19 and made a great impression. Al Rivers' Big Co., a combination of vaudeville, opera and minstrelsy, drew large houses 21-23. Shaft No. 23-25.
WATERBURY.—Jacobs Opera House (John Jacobs, manager): James O'Neill and his co. appeared in the Count of Monte Cristo 14; large and well-attended audience. Rider's Night Owls attracted a fair audience 21; some of the spectators were very good. K. to Chaston 21; Thomas G. Schuchrope 21; Henry E. Disney 21; Cotton King 21; Redpath Concert on 21.
BROOKFIELD.—Park City Theatre (Mary E. Hayes, proprietor and manager): Helen's Superior 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

MIDDLETOWN.—The Middlesex (Middlesex Assurance Co., managers): James O'Neill in Monte Cristo 14, 15 in The Merry Tramp received a liberal share of patronage. Frohman's Empire Theatre on 14 in Alabama 15.—**GRAND OPERA:** House (G. S. Russell, manager): Joe Hart in A Gay Old Boy drew packed house 17-19 and made a great impression. Al Rivers' Big Co., a combination of vaudeville, opera and minstrelsy, drew large houses 21-23. Shaft No. 23-25.
NEW BRITAIN.—Rudwin Lyburn (Gilbert and Lynch, managers): James O'Neill, with an excellent cast, gave a finished performance of Monte Cristo 14 to a good house. Helen's Superior gave two performances 19 to good house. The Premier of Zenda 21.

Disney in the Thoroughbred 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102,

Castro, the most delightful bit of comedy in which the actor has ever appeared. The play is a comedy of the first order. The play is a comedy of the first order. The play is a comedy of the first order.

GRAND HAVEN—Opera House (E. A. Andrews, manager). G. A. R. entertainment 21; For Her 22.

PORT HURON—City Opera House (L. P. Bennett, manager). Front and Penthagon repertoire, closed the week of 19 to extremely poor business.

LUDINGTON—Opera House (U. S. Grant, manager). House dark 20.

DOWAGITCH—Backwith Memorial Theatre (W. T. Leckie, manager). Banquet the magician 18 to 20. Performance excellent; good satisfaction. The Girl I Left Behind Me 20.

CHARLOTTE—Thomas Opera House (Boughton and Butler, managers). Magnificent 17-19 played fair houses. South Before the War 19 to good business.

ANN ARBOR—Grand Opera House (A. J. Sawyer, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MUSKOGEE—Opera House (P. L. Reynolds, manager). House dark 18 to 19.

ADRIAN—New Caswell Opera House (C. D. Hardy, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

PLANT—Brown's Opera House (Brown and Thayer, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

LANSING—Baird's Opera House (James J. Baird, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

COLWATER—Tavern Opera House (J. T. Jackson, manager). House dark 18 to 19.

OWASCO—Baldwin's Opera House (Baldwin and Brown, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

BATTLE CREEK—Hammer's Opera House (H. E. Smith, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MISSOURI.

ST. JOSEPH—Trotter Theatre (C. U. Peltier, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

HAZARD—Pine Opera House (Watson and Price, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MEXICO—Pine Opera House (Watson and Price, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

SPRINGFIELD—Trotter Theatre (C. U. Peltier, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

PAVETTE—Opera House (Lee Halladay, manager). House dark 18 to 19.

WARREN—Magnolia Opera House (Harrison and McCreary, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MASON CITY—Jones Opera House (H. E. Logan, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MONTANA.

BOZEMAN—Opera House (A. E. Cutting, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

GREAT FALLS—Grand Opera House (G. H. Hartley, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

BUTTE—The Murray Theatre (John Murray, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MINNESOTA.

ST. PETER—New Grand Opera House (Hartley and Hale, managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MISSISSIPPI.

CANTON—Opera House (Mast Priestly, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

JACKSON—Boswell's Opera House (R. L. Boswell, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

WATER VALLEY—Opera House (H. T. Crosby, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

VICKSBURG—Opera House (Piazza Co., proprietors). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

NEBRASKA.

FREMONT—Love Opera House (M. A. Rogers and Co., managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

WATSON—Opera House (James Watson, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

LINCOLN—The Lanning (John Dowden, Jr., manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

KEARNEY—Opera House (Richard L. Napper, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

GRAND ISLAND—Bastwick's Opera House (B. A. Bastwick, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

MANCHESTER—Opera House (H. W. Harrington, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

DOVER—City Opera House (George H. Demerit, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

EXETER—Opera House (J. D. P. Wingate, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

PORTSMOUTH—Music Hall (F. O. Ayers, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

NEW JERSEY.

NEWARK—Theatre (J. Bird Worrell, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

ORANGE—Music Hall (George P. Kingsley, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

WASHINGTON—Patty Music Hall (George M. Deane, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

PLAINFIELD—Music Hall (G. H. Willy, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

TRENTON—Taylor Opera House (O. H. Butler, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

ELIZABETH—Lucy Theatre (A. H. Simonds, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

BRIDGEPORT—New Opera House (Widener Bros., managers). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

ROSELAND—Opera House (J. W. Eyles, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

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hadn't all right. Mr. Payne's percentage amounted to \$200 and Kevlar to \$250 net. The Black Creek 20; P. C. 20; 20.

ITHACA—Lucy Theatre (M. M. Guntz, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

WATERBURY—Opera House (J. E. Mordock, manager). House dark 18 to 19. In Roy Roy 18 to 19 to good business.

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McKEE RANKIN, EDWIN MILTON ROYLE, ROBERT PATON GIBBS, SELENA FETTER
ROYLE, AMELIA BINGHAM, and ELLEN BURG.

1

BOARDING DICK AND CO. (William A. Brady, mgr.): Boston, Mass., Dec. 14-Jan. 2.

RAILROAD JACK (Edmunds and Farley, mgrs.): Ft. Wayne, Ind., Dec. 20, Anderson Jan. 1, Marion 2, Rhea (George W. Magee, mgr.): Muncie, Ind., Dec. 20, Indianapolis 21-Jan. 2.

ROY LA FAYETTE (J. P. Carter, mgr.): Morgan, Tenn., Dec. 20, Chambers 21-Jan. 2, Westfield 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 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TELEGRAPHIC NEWS

CHICAGO.

Christmas Week's Business Very Light—
"Biff" Hall's Amusement Record.

(Special to The Mirror.)

CHICAGO, Dec. 28.

The theatrical business in this large city during Christmas week carried many of the stars and managers back to the days of their childhood, when they used to sit upon maternal and paternal knees and hear the old rhythmic yarn about "The Night Before Christmas" when there was no one in the house, "not even a mouse." The free shows in the department store windows turned people away and the overflow did not find its way into the playhouses. Business was ghastly. But every theatre had two great crowds on Christmas Day, which eased the pain for the week somewhat.

Mr. Sothern has been doing the business of the town so far as the legitimate houses are concerned, and there is no reason why this should not be so, for he is a fine actor of the romantic school, he always has a good company, with one or two exceptions, and he stages the interesting plays he has in better style than any star touring this country. An Enemy of the King is well worth seeing. Mr. Sothern is our most ardent stage lover, though, between ourselves, I believe that even an inexperienced layman could make love to the charming Mary Hampton, who gives him most excellent support. You all know what a good actor "Rowley" Buckstone is; Owen Fawcett is always the true artist, and Roydon Evelynne belies his somewhat "soubretish" name by putting up as hot a stage combat with the star as I have seen in some time. Bob Hooley, who has cultivated a Zenda beard for the support, advised me the other night to stop for the finish. "It's the greatest finish you ever see," he said, enthusiastically; and I stopped. It was, too. I have never seen so much excitement and so much havoc created since the bucket shop raid of last April, when the police tore out the blackboards and tickers.

Parentetically, I wish to call the attention of Manager Harry J. Powers to one false note in the Sothern performance. After the last curtain falls the orchestra plays "The Star Spangled Banner." Instead of "God Save the Queen." When I heard it I thought how fortunate it was that Morton Selten was killed in the third act. Maybe Powers is reserving "God Save the Queen" for Lachare's return date!

Everyone here has united in testifying that Broadhurst's funny play, The Wrong Mr. Wright, is the best vehicle Roland Reed has ever had. Christmas shopping had its effect upon Roland's business at the Grand last week, but he couldn't find room for the people during his last four performances. Mr. Reed has changed his executive staff somewhat by appointing James Douglas assistant stage manager, and John H. Bunney director of amusements. His uncle, Julian Reed, still remains in charge of the stage, however, and Harry A. Smith continues as business manager. Mr. Smith, by the way, has become known as "the Freigoll of business managers," on account of his rapid succession of changes while "on the door." He keeps a Broadway tailor busy arranging new designs for evening dress, and his latest experiment in this line is a spectacular vest which would make my old college chum, "Fusch" Wheeler, turn green with envy could he witness it. Mr. Wheeler's vociferous taste in vests has been proverbial since he managed Karl Gardner, and had the music of "A Bunch of Lilies" embroidered on the back breadth of his waistcoat, as Charlie Coote would say, by hand.

Theodore Hamilton has scored a decided success in Frank Mayo's part in Pudd'nhead Wilson, which enters upon its second and last week at McVicker's to-night. On the opening Sunday night Mr. Jefferson occupied a box, and he wrote Mr. Hamilton one of the most genuine letters of congratulation I have ever read. It would take a large sum of money to purchase that letter from Mr. Hamilton. On the whole, the performance is an excellent one.

I notice by the dispatches that Peter Cannon, the oldest man in New York, aged 118 years, has just passed away. This still leaves us Jim Mc-nade and John Matthews.

Brad's Trilby company laid off here the early part of last week. Charlie Canfield tells me that the play is somewhat above the heads of the audiences in the cheaper theatres. The "middle classes" appear to regard Svengali as a low comedian, and when he dies they shriek with laughter. I have no doubt that if Colonel Paul Potter could note the reception of his play in these houses he would tear from his pepper-and-salt head wads of gray hair larger than his royalties. Edith Crane is to rejoin the company as Trilby.

The death of Herrmann was a terrible blow to playgoers and there was great disappointment at the Great Northern, where he was to have appeared, but Tannehill and Martinetti's pleasing farce, The Nancy Hanks, has proved an admirable stop-gap and has amused large audiences. Mr. Martinetti's dialect is worth going miles to hear. This is its last week.

Tannehill, Ed Groux, and Ben Groux called at my down-town court the other day during the progress of a replevin suit, brought to recover a tombstone. They were greatly shocked until they learned subsequently that the tombstone was still in a marble yard instead of over the defendant's defenceless head.

This is Mr. Sothern's last week at Hooley's. Nat Goodwin follows him next Sunday, for four weeks, opening in his new play, An American Citizen. During his engagement he will play Bob Acres in The Rivals.

The Christmas dinner of the Forty Club takes place to-morrow night at the Wellington. Among the club guests invited are E. H. Sothern, Sol Smith Russell, Richard Golden, John E. McWade, Rowland Buckstone, Owen Fawcett, C. P. Flockton, Witter Peabody, Theodore Hamilton, Frank E. Alken, Tom Jefferson, Robert Taber, Ignatio Martinetti, A. M. Palmer, and Frank Tannehill, Jr.

"Are you through, dear?" asked an English actor of his wife in one of the hotel dining rooms the other night, and when she answered that she was, he said: "Then let's toddle over to the shop," whereupon a star spangled actor sitting across the table fell off his chair. Can you blame him?

The Cherry Sisters sang Christmas anthems over at the Imperial last Friday. Friday always was an unlucky day.

Roland Reed left for Detroit last night, and this evening the always popular Sol Smith Russell opened his annual engagement of three weeks at the Grand Opera House, presenting his new play, A Bachelor's Romance, for the first time in this city. He has a strong company, and his welcome augured well for the success of his stay.

Joe Frank, manager of the Academy of Music,

was made happy on Christmas Day by a present of a diamond studded locket and fob from the attaches of the house.

Jolly May Irwin, whose new play, Courtied Into Court, was enthusiastically received at the Columbia last week, gave way this evening to Julia Marlowe-Tafer and Robert Taber, who opened in Romeo and Juliet, which will be played all of the first week, except at the New Year's matinee, when As You Like It will be presented. During the engagement of these stars our good friend Elwyn A. Barron's new play, Romola, will be produced. It is founded on George Eliot's great novel, and has been well received elsewhere.

David Henderson's company, strengthened by the addition of Richard Golden, has been presenting Oliveette at the Gaiety. On New Year's Eve Joe Herbert's new burlesque, Zenda's King, or the Merry Maidens and the Lords, will be produced for the first time, with Golden as the King and Pneumatic Tire.

Murray and Mack, in Finnigan's Courtship, is the bill at the Alhambra this week, while over at the Academy of Music the Brothers Byrne are exhibiting 8 Bells.

I have a pretty New Year's card from J. W. Slocum and greetings of the season from J. E. Dodson, Matthews, Bulger, Miller and Peel, and George Schiller and his good wife. Another from "Tom" Henry, "eating turkey in St. Louis Dec. 25, and ham in Cincinnati, Jan. 1, far from the sidewalks of New York."

Louis Aldrich's My Partner in the drama at Hopkins's South-Side house this week, while over at the West-Side house The Two Orphans has been revived.

Here is what Roland Reed found in his mail early last week: "Will you please write me a short comical speech for a person taking part of Santa Claus in a Church entertainment. If so, please mail soon as possible." And yet we wonder at crime.

Manager Hutton has The Fatal Card at the Lincoln Theatre for his patrons this week. Everyone unites in saying that the Christmas MIRROR of this year is "the best thing that ever happened."

Well, I wish you all a happy New Year and many of 'em. "Biff" Hall.

PHILADELPHIA.

The Flying Dutchman at the Academy—All Sorts of Holiday Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Dec. 28.

Grand Opera by the Damrosch company at the Academy of Music opened the third week to-night with The Flying Dutchman, Herr Somer and Madame Gadel appearing in the two principal roles. To-morrow night Lohengrin, with the opening cast, including Ernest Kraus, the new tenor, who has made a favorable impression. Dec. 30 Fidelio, with Madame Mohr-Ravenstein, Emil Fischer and first appearance in America of Herr Fritz Ernest, who enacts the role of Florestan.

Sousa and his famous band inaugurates his season at the Academy of Music, afternoon and evening of Jan. 1 and 2, with Elizabeth Northrop, soprano; Martina Johnstone, violinist, and Arthur Pryor and Frank Hill as the special soloists. The tour is for 280 concerts in 140 consecutive days, visiting 198 towns and cities, and completing a circuit of 21,000 miles.

Francis Wilson will close his three weeks' engagement in Half A King at the Broad Street Theatre on Saturday night. E. S. Willard, after a three years' absence, opens here Jan. 4 in The Rogue's Comedy for a two weeks' term and will be followed by Olga Netherloole.

Jack and the Beanstalk at the Chestnut Theatre is one of the prettiest and most entertaining spectacles ever seen in the Quaker City. The cast includes Donnelly and Girard, Carrie Perkins, Madge Lessing, Hubert Wilks, Henry Morse, a fine chorus and ballet troupe, gorgeous costumes, effective scenery and extraordinary electric features. The engagement is for two weeks. A Milk White Flag follows Jan. 11.

Augusta Van Biene in The Broken Melody is the novel attraction for this week at the Chestnut Street Opera House. His artistic solos on the 'cello enraptured the audience on his opening night. Beerbohm Tree follows Jan. 4 for one week only. W. H. Crane Jan. 11 two weeks, Richard Mansfield Jan. 25.

Chauncey Olcott appeared at the Walnut Street Theatre in The Minstrel of Clare to-night for the first time in this city. It is a fine production, with an interesting plot. Five original songs were sung by Mr. Olcott in a manner that evoked much applause. Fanny Davenport follows Jan. 4, one week only, in Fedora, with silver souvenirs for opening night, changing to Gliselda and La Tosca.

Charles Hopper in Chinua Fadden is at the Park Theatre for two weeks, duplicating his original success, supported by Marie Bates and George Nash.

Santa Maria, Oscar Hammerstein's comic opera, comes to the Park Theatre Jan. 11 for a three weeks' engagement, with James T. Powers, Alice Rose, Lucille Saunders, Alf Wheeler, and a large chorus contingent.

The Castle Square Opera company at the Grand Opera House offers a strong double bill this week, with I Pagliacci, sung for the first time in English, and Hilde Taylor. To-morrow night is the 25th performance of the company, and the event will be celebrated by the distribution of silver souvenirs. For week of Jan. 4, Said Pasha.

Anna Held, with Evans and Hoyer in A Parlor Match, will appear at Gilmore's Auditorium Jan. 4 for one week.

Creston Clarke has a new romantic drama, with which he will inaugurate a starring tour after his two weeks' engagement at the Park Theatre, commencing Feb. 1.

Girard Avenue Theatre presents this week a revival of Held by the Enemy. Lillian Lawrence, Margaret Dale, Emma Maddara, Robert Drouet, Joseph K. Everham, Edwin Holt, Sydney Booth, Edwin Middleton, Jr., Harry Davenport, F. Sheldon Lewis, F. J. Palmer, L. E. Fridenberg, William Parke, R. R. Villiers, Rachael and Susan McCreey deserve special mention for artistic delineations. For coming week The Gray Mare, by arrangement with Daniel Frohman, Robert Drouet, the leading man of the Girard Avenue Theatre, has written a one-act play entitled Mr. Dick, which will receive its initial performance next week as a curtain-raiser to The Gray Mare.

A. M. Palmer's company, under direction of William A. Brady, is at the National Theatre this week with Trilby. Edith Crane appears in the title role, and Charles K-at personalities Svengali. The Great Northwest follows Jan. 4; Ward and Vokes II; 9 Bells 18; Brother for Brother 25; and Boy Wanted Feb. 1.

When London Sleeps holds the week at the People's Theatre, this being its second engagement here this season. For the coming week, Litt's production of The Woman in Black.

Forepaugh's Theatre for New Year's week presented The Face in the Moonlight, George Learock playing Robert Mantell's role, aided by

BARON HOHENSTAUFEN in "THE NEW DOMINION." TOUR OF MR. MATHIAS in "THE BELLS."

CLAY CLEMENT

San Antonio, Dec. 27, 28, Austin 29, Waco 30, Dallas 31, Fort Worth, Jan. 1, 2, Colmesville 4, Paris 5.

In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE KLAU & ERLANGER'S EXCHANGE.

the excellent stock company. The play is handsomely staged, and the twelve performances for week promise liberal returns. By arrangement with Charles Frohman, Gloriana will be produced week of Jan. 14.

Kidnapped, with D. K. Higgins in the role of a German duke, is at the Standard Theatre this week. The drama introduces a fire scene, real patrol wagon, a horse and cab the big feature being a bridge from which the hero leaps a distance of twenty feet. The Tornado is booked Jan. 4, week, to be followed by Charles Gardner, the German comedian.

Dumont's Minstrels, with unchanged programme, at the Eleventh Street Opera House. A new feature will be introduced here Jan. 4, consisting of Professor Rich's Klamstograph, imported from Paris.

It is rumored that Lizzie MacNichols, formerly with the Hirsche Opera company, and lately with the stranded Metropolitan Opera company, will shortly be added to the Castle Square Opera company in this city.

The annual benefit of B. P. O. Elks in aid of the charity fund will take place at the Chestnut Street Opera House on the afternoon of Jan. 14. S. FERNBERGER.

BOSTON.

Holiday Amusements at the Hub-Benton's Chat of the Theatres.

(Special to The Mirror.)

BOSTON, Dec. 28.

Almost like a sort of Christmas penance to the Boston theatregoers is the opening of the engagement of The Sign of the Cross at the Museum. This is the first of the religious plays to reach the Boston stage. The Museum was packed to-night and the company made a most favorable impression. Personally, the greatest hit was scored by Lotta Linthicum. A queer coincidence, wasn't it, that her last engagement in Boston should have been played at this same stage? But it was a long step backward from the Irish peasant to the classic robes of the Roman maiden.

A new melodrama holds the stage at the Boston this week, and if the piece draws as well as it did to-night The War of Wealth will bring wealth to its managers.

Shaft No. 2 opened for a week at the Bowdoin Square to-night. Frank Loeas and Marion Elmore were cordially greeted.

I wish I had written The Power of the Press. While the press is the only thing that is not powerful in the play, however, it does not need to have anything to do with the newspaper to score its success, and the present engagement at the Columbia promises to make everyone satisfied.

A revival of The Bohemian Girl was effected at the Castle Square to-night. Whenever in doubt, Manager Jason does not play trumps, but revives The Bohemian Girl, which in his case proves to be the same thing.

This is the last week of The Heart of Maryland at the Hollis, and the house to night showed no signs of diminution of attendance; in fact, the audience this evening was the most brilliant of the entire engagement, and Mrs. Carter's superb work was never received with more enthusiasm.

Lost, Strayed or Stolen has found its Boston limit, and the company will leave the Park at the conclusion of this week. Fannie Bulkeley and Irene Verona are even greater favorites than ever, and Louis Harrison and M. A. Kennedy will be missed.

This is the last week of De Wolf Hopper and El Capitán at the Tremont. They have made a great hit, and the opera could play for a long engagement here. The long and the short of it is that the comedian and his pretty wife are doing splendidly, and Nella Bergen, the new prima donna, has set the whole town talking of her fine work.

Joseph Hawthorth is to withdraw from the Sue company at the conclusion of the next fortnight, and will go at once to the Pacific Coast to resume his position as leading man in the support of Moriska. His place will be taken by Joseph Wheelock.

Minnie Victorson, whose cleverness in The Power of the Press was displayed at the Columbia to-night, is a Boston girl.

From New York came a report last week of the engagement of Fannie Bulkeley and Joseph Holland, but just as the charming soprano was beginning to receive congratulations from her Boston friends it was denied. They are the best of friends, but that is all, she said. In coming to Boston Miss Bulkeley was taken up immediately by Mrs. Jack Gardner, and scarcely a day has passed when there has not been some reception given in her honor by the habitues of the Back Bay. I understand Miss Bulkeley's ambition is to sing in grand opera when she has finished her musical education in Paris next year, and that Jack Hirsch will be her manager.

The theatres had a decidedly unpleasant experience last week on account of a day's strike on the West End Road. Business that night was simply awful.

Edith Crane, Maurice Barrymore's leading lady, was dangerously ill during nearly all of the last week of the company's engagement at the Boston. Her friends will be glad to hear that she is a little better.

Theresa Vaughn has been in Chelsea for a few days on a holiday visit to her mother, Mrs. M. A. Ott. Her three brothers, Joe, Philip and Matthew Ott, are to go out with the Clipper Quartette in The Star Gazer early in the new year.

Boston is going to have a Chinese theatre established on Beach Street. A few years ago such a place was opened here, and all society made it a fad to go thither. The novelty of the present company will be the presence of actresses, a thing never seen on the celestial stage in Boston.

B. F. Keith made to M. J. Keating, his press agent, Christmas, a gift in the form of an increase of \$1,000 in salary.

Edgar L. Davenport was in town last week owing to the holiday rest of the company playing The Thoroughbred. The tour was resumed on Christmas night.

In the Municipal Court last week Judge Dewey gave a finding in favor of Oliver Doud Byron. Donald K. Smith, the New York playwright, had sued him for \$125 for services in the reconstruction of the third and fourth acts of his play, Ups and Downs.

John L. Sullivan was in the poor debtors' court last week, and was questioned in regard

to his finances. A florist's bill for \$318 was the cause of all the trouble, and when the sheriff went to attach John L.'s property he could find nothing but a chip. But this satisfied the legal requirements. Among the floral tributes included in the bill was one for the funeral of Harry M'Glennen.

An important real estate transaction went on record last week as a result of the death of Henry E. Abbey. The property is a portion of the site of the Tremont Theatre, situated on Haymarket Place, and includes about 2,000 square feet, and goes to Maurice Grau, the surviving partner of Mr. Abbey. The land deeded is perhaps the least valuable of the property included in the Tremont Theatre site and is valued on the assessor's books at \$20 per square foot.

A testimonial to George Coon, the veteran minstrel, is to be given at the Bowdoin Square on Jan. 14.

Annie Russell and her brother Tommy went through the subway last week.

A special train will take The Heart of Maryland company to Chicago at the close of the Boston run.

Negotiations are pending to form a company headed by Herbert Kelcey and Effie Shannon in society plays, for next season.

Louis Harrison is just completing the book to a comic opera, and Max Hirschfeld is doing the same thing to the score of another. New York will see the first and the Castle Square the second.

No more Wednesday matinees at the Tremont. JAY BENTON.

WASHINGTON.

The Week at the National Capital.—Mary Sanders vs. Mansfield.—News.

(Special to The Mirror.)

WASHINGTON, Dec. 28.

The Bostonians opened their annual engagement at Rappley's New National Theatre to-night with the ever popular Robin Hood as the attraction. The house was completely filled and delight and enthusiasm was everywhere evident. The opera was sung and acted with all the old time spirit and vigor and the many favorite musical numbers were repeatedly encored. Henry Clay Barnaber, William H. MacDonald, Eugene Cowles, George Frothingham, William E. Philo, W. H. Fitzgerald, Harry Brown, Jesse Bartlett Davis, Alice Nielsen, Hilda Clarke and Josephine Bartlett were individually well received. Robin Hood will be given five performances. Thursday night and New Year's night, Prince Ananias will be heard for the first time in Washington. Hoyt's A Milk White Flag follows.

The Gay Parisians, with such principals as W. J. Ferguson, Sadie Martinot, James O. Barrows, Mrs. E. J. Phillips, Louis Hendricks, Margaret Gordon, Charles B. Wells, Vivian Ogden, W. R. Shirley, and Virgie Graves in the cast, was given a capital interpretation at Albaugh's Lafayette Square Opera House, where a large audience warmly greeted the laughable comedy success. Sue comes next.

Kellar, the wonderful magician, illusionist and mind-reader, opened a week's engagement at Metzerott and Luckett's New Columbia Theatre to a very large attendance, presenting a most enjoyable and mystifying entertainment. Arthur Boucher and the London Royalty Theatre company follow in The Chill Widow.

The Flying Jordan's Vaudeville, presenting a fine array of specialty talent, commenced the week at Rappley's Academy of Music to the capacity. The Jordan Family in their aerial work created a marked sensation. Lydia Yeaman-Titus, Marguerite Ferguson, Powers Brothers, John G. Burke and Grace Forrest, Rosina Venus, Mona Barr, O'Brien and Havel, Thomas Glynn, The Skatorial Trio, and Herr Dewell comprise the company. When London Sleeps comes next for a return visit.

On the Mississippi, with its pickaninny band, Tennessee Jubilee Singers and levee dancers attracts a crowded house to Rife and Kernan's Grand Opera House, where the presentation fully meets the requirements. Brother for Brother follows.

The new farce comedy, The Sporting Craze, with the comedian, William Courtwright, and the famous clown, George H. Adams, in conspicuously funny roles, drew large and well-pleased audiences at both performances to-day at Whittell's Bijou Theatre. Dan McCarthy in An Irish Greenhorn comes next.

Sam Devere's Own company gave two performances to-day at Kernan's Lyceum Theatre to excellent attendance. Daily matinees will be a feature of this engagement. The Gaiety Extravaganza company is the next attraction.

A motion for a new trial was made last week, in a circuit court, by Richard Mansfield, through his lawyer, Edwin B. Hay, in the suit brought against the actor by Mary Sanders. Four reasons are given in support of the application—that the verdict is not in accord with the evidence; that new evidence has been discovered; that notice of trial was not sufficient to permit the defendant to reach Washington to testify in his own behalf; and that the court erred in refusing to grant a continuance of the case. The judge allowed the motion to be filed, but it did not interrupt a judgment being entered for Miss Sanders in the sum of \$1,350.

Eugene Blair's success in the dual role of Lady Isabel and Madame Vine in East Lynne at the Academy of Music was a feature of last week. Large houses have been in attendance, and the Saturday matinee was one of the largest in the history of the house. Manager Robert Downing is preparing to rehearse Jane Eyre and Dora, and to present the former during the New Orleans engagement Jan. 18-23.

Neil Burgess, after the Monday night failure to open, got his mechanical appliances for the races working right, and on Tuesday night The Odd Miss Podd was witnessed by a large house. The play was voted a worthy successor to The County Fair.

Isam's Octoroon gave a sacred Sunday night concert at Kernan's Lyceum Theatre to a full attendance.

W. C. Boyd, business manager of On the Mississippi, rejoins The Barnum and Bailey forces, Jan. 4, as advertising agent.

Sousa's Band will be heard at Albaugh's Lafayette Square Opera House, Jan. 3.

Katherine Du Barry will play Corney Corliss on tour with Eugene Blair, Mrs. Etta Wren,



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the star's mother, who played the part during the engagement here, declining to travel.

Charles H. Hoyt was here last week for the opening of his play, *A Contented Woman*.

Treasurer William L. Ballant, Jr., of the Lyceum Theatre, was the recipient of a handsome Christmas present in the shape of a roll top business desk and chair, and Manager Hughey Kernan sports a costly ruby and diamond scarf-pin, gifts of the attaches of the house.

JOHN T. WARDE.

CINCINNATI.

The Geisha, Keene and Others Hold the Boards—Christmas Presents—Gossip.

(Special to The Mirror.)

CINCINNATI, Dec. 28.

At the Grand last night a beautiful representation of the Japanese opera-play, *The Geisha*, was given by the Sterling company under the management of Augustin Daly. The house was large and applauded the efforts of Dorothy Morton, Violet Lloyd, Louise Paulin, Van Rensselaer Wheeler, and the many other good ones. Underlined in E. H. Sothorn in *An Enemy to the King*.

Thomas W. Keene began the second week of his successful engagement at the Walnut to-night when he produced *Richelleu*. His support is good and Charles B. Hanford, the leading man, does some clever acting. During the week, Julius Caesar, Hamlet, Virginia, and Richard III will be given; the latter for the two thousand, three hundred and seventh time by Mr. Keene. Maggie Cline comes next.

The Hopkins' Trans-Oceanic Star Specialty company, under the direction of Robert Fulgura, is bound to do a good business at the Fountain this week. The opening yesterday afternoon and evening was successful in the extreme.

Manager Hunt is pleasing his patrons at the Pike with high class vaudeville. Many persons have been there who have never before attended a variety show. Blondi, with his marvelous changes, is the leading star this week, while an entirely new set of views are presented by the cinematographs.

At Gay Coney Island, introducing the inventive comedians, Mathews and Bulger, is scoring heavily at Heuck's. It opened yesterday afternoon.

Charley's Aunt makes the New Year's attraction at Robinson's. This is the first time the play has been seen here at popular prices and it is playing to big houses.

Ed F. Rush's New White Crook company is at the Star this week and will draw all the regular patrons.

Extra matinees are announced for New Year's Day at every theatre. The business Christmas day was not up to the standard and light houses were a rule for the matinees. The performers, however, made merry in a social way.

Adelbert Neher, leading man of the German stock company of this city, has decided to master the English language and become an actor on the American stage. He is one of the natural school, and has made himself a prime favorite at the German Theatre.

Sieve Brodie was assaulted twice last week by two men who attempted unsuccessfully to rob him of his diamond shirt stud. His assailants were sent to the workhouse.

The Elks intend to give a series of entertainments at the Walnut the first week in February. Herman Belstedt is now the leader of the orchestra at the Pike. C. Homer Sheridan is connected with the same theatre as press representative and cinematographer lecturer.

WILLIAM SANFORD.

ST. LOUIS.

Nat Goodwin, *The Lady Slavey* and Other Attractions—Gossip of the Theatres.

(Special to The Mirror.)

ST. LOUIS, Dec. 28.

To-night Nat C. Goodwin began his engagement at the Olympic Theatre presenting *An American Citizen* before a large audience. The company, headed by Maxine Elliott, gave him splendid support. Saturday night Mr. Goodwin will present *The Rivals*, in which he will appear as Bob Acres.

The Strange Adventures of Miss Brown opened at the Fourteenth Street Theatre last night.

The Lady Slavey opened at the Century last night, with a big audience in attendance. It made a pronounced hit. The company is a strong one, and it is presented in a handsome manner.

The Sidewalks of New York with new specialties and scenery opened to two crowded audiences at Havlin's yesterday. Speedy's dive from the old shot tower at Brooklyn Dock was a realistic feature.

Colonel Hopkins's Stock company in the screaming comedy, *Rooms For Rent*, scored

another success yesterday. The Theatre was packed nearly all day yesterday, and many were turned away.

The work of Charles C. Burnham, as Daniel Goodbye in *Mankind* at Hopkins's Grand Opera House last week, was one of the best bits of character acting seen here for many a day.

The Strange Adventures of Mrs. Brown rested here last week.

The Chart Club gave a reception in honor of Julia Marlowe-Taber from 11 A. M. to noon Saturday at the Southern Hotel.

Charles Burnham resigned from the stage management of Hopkins's Grand Opera House last week, and Arthur Mackley has succeeded him.

Marie Dressler's part in *The Lady Slavey* at the Century Theatre to-night was taken by Dotie Neville, who filled it well. Nothing was cut, and the dance in the last act made a big hit with the audience, who insisted on a repetition. Miss Dressler is still in Kansas City and is not expected here until Tuesday. Miss Neville will probably fill the place for several days.

W. C. HOWLAND.

BALTIMORE.

John Drew, Arthur Burchier and Violet Vanbrugh, and Caroline Miskel Hoyt.

(Special to The Mirror.)

BALTIMORE, Dec. 28.

John Drew and his company, fresh from their triumph at the Empire Theatre, presented *Rosemary* at the New Academy of Music to a large and appreciative audience. Mr. Drew as Sir Jasper Thorndyke, a gentleman of the old school, was truly delightful. His support is all that can be desired, the cast including that delightfully refined artist, Maud Adams, Arthur Byron, Daniel Harkins, Harry Harwood, Graham Henderson, Frank E. Lamb, Mrs. Annie Adams, Mrs. Delos King and lovely Ethel Barrymore. *Rosemary* will give place to *In Gay New York*.

At Albright's Lyceum Theatre Arthur Burchier and Violet Vanbrugh and the London Royalty Theatre company presented *The Chill Widow*. The play is bright and very amusing and pleased the large audience gathered to witness it. Jan. 7 Damschrodt will begin a short season of German grand opera.

Caroline Miskel Hoyt appeared at Ford's Grand Opera House in the latest satirical comedy written by her husband, *A Contented Woman*. The play is full of life and dry humor and Mrs. Hoyt makes a pleasing impression. Jan. 4 the Lilliputians in *The Merry Tramp*.

Manager Kernan has a specially selected vaudeville company of his own at the Howard Auditorium this week. It includes a lecture upon "Life in Joliet Prison," profusely illustrated by S. W. Wetmore. George Fuller, Wood and Shepard, Edmund Hayes and Emily Lytton, Capitola Forrest and Lillian Perry, Katherine B. Howe, Edwards and Kernell, and Gyron Jullika, the Hungarian female baritone. The Flying Jordans' Vaudeville company next.

Charles A. Gardner comes to the Holliday Street Theatre and again appears in his romantic comedy-drama, *Fatherland*, and his newer piece, *Karl the Peddler*. Mr. Gardner is a favorite with the patrons of the Holliday and can always count on a good attendance. Frank Bush in *A Girl Wanted* will follow.

John W. Isham's Octoroons return to Kernan's Monumental Theatre and were greeted by a good house. Next week's bill will be Irwin Brothers' Specialty company.

Richard Mansfield is underlined for the Lyceum Theatre week of Jan. 11, and E. S. Willard for that of Jan. 18.

Thomas Q. Seabrooke, with some of the members of his company, attended high mass at the Cathedral, at which Cardinal Gibbons pontificated.

Jeannette Lowrie has recovered from her recent illness and joined The Speculator company the middle of last week. She speaks in glowing terms of Mary Hampton's kindness to her while she was ill.

James Young writes that he has become an Elk, having been initiated a member of Altoona Lodge No. 102. I am glad to note that his tour so far this season can be regarded as successful.

Duncan B. Harrison came on to spend Christmas here. After enjoying a good Maryland dinner he skipped away again.

A. H. Stuart left for Washington Christmas night immediately after the performance of *The Speculator*, to meet Mrs. Stuart, who is playing in *The Great Northwest*.

I met Joe Dowling and his wife as they were leaving Washington Saturday night for Richmond. He was in a big hurry, but he called out "A happy and prosperous New Year for THE MIRROR."

HAROLD RUTLEDGE.

Don't make any mistake in booking Johnstown, Pa. Johnstown Opera House the popular house.

CHRISTMAS BANQUETS AND TOKENS.

Charles M. Southwell, manager of the Grand Opera House, Philadelphia, received from his company and employees on Christmas eve a handsome watch and chain.

The Night Owls company and the Oriental America performers had banquets at Cincinnati on Christmas eve.

Nat Goodwin had a Christmas tree for his company at the St. Nicholas, Cincinnati, on Christmas Eve, George Appleton impersonating Santa Claus, giving presents to every one.

At the Walnut Street Theatre, Cincinnati, on Christmas Eve, between the second and third acts of *Richard III*, Thomas W. Keene was presented with a loving cup by the members of his company. Charles B. Hanford made the presentation in a graceful speech which was responded to in a most appreciative vein by Mr. Keene and then the loving cup was passed around.

Manager Garen, of Havlin's Theatre, St. Louis, was presented with a handsome piano by Esty and Camp on Christmas and it occupies a prominent place in his rooms in Havlin's Theatre building.

Manager Spooner gave the Spooner company a large Christmas Tree after the play on Christmas Eve, Edna May Spooner and Cecil Spooner being especially well remembered, with diamond solitaire rings, furs, a pearl pin, an opal ring, books, etc. After the play on Christmas day the gentlemen of the company gave a banquet for the ladies and a number of invited guests, including Manager Burkhalter of the Butler, Pa., Opera House, who remembered the ladies with large bouquets of cut flowers, and Manager Spooner with a box of cigars. Telegrams were received from absent friends, and songs, stories and recitations helped to make a merry Christmas.

The gentlemen members of the New County Fair company presented the treasurer, J. B. Roberts, with a thoroughbred horse on Christmas Day. Frank Leiden, stage manager, made the presentation speech.

The members of Isham's Octoroons' company, playing the Lyceum Theatre, Washington, were tendered a banquet Christmas night after the performance by J. W. Isham and W. H. Isham at Joiner's Cafe. The special guest of the occasion was the old veteran agent, David Traitee, of Sam Devere's company. The Lyceum orchestra furnished the music. Speeches were made by C. L. Walters, business manager of the company, and others. W. H. Isham was presented with a silver-headed umbrella and a fine Turkish bath robe. Many gifts were exchanged among the members of the company.

The ushers, stage hands and other employees of The Academy of Music, Baltimore, were entertained at dinner Christmas Eve in the concert hall of the theatre, after Mr. Keller's performance, by Nixon and Zimmerman and Maurice J. Lehman. The hall was decorated with holly and Itzel's Orchestra rendered music. Among those present besides the employees were Mr. and Mrs. Keller, Dudley McAdow and Mrs. McAdow, Alf Heyman, Julius Cahn, George W. Lederer, Mrs. M. J. Lehman, Charles E. Zimmerman, William H. Pennoyer, John Lane Beck, J. D. Wheeler, and Tania F. Dean.

On Christmas night Mrs. Ellen Martin, of Baltimore, celebrated the festival by a special supper, as has been her custom for many years. All had a jolly time, and listened to songs, recitations, and good stories until the early hours of the morning. Among those present were Thomas Q. Seabrooke, Tania F. Dean, Horace Mitchell, Tom Burns, Roy Fairchild, Fred W. Peters, C. W. MacDonald, Wallace Bruce, Tommy Boylan, Lorraine Dreux, Jeannette Lowrie, and Marie Bingham.

An entertainment was given to the prisoners at the City Jail, Baltimore, on Christmas morning by members of the companies playing at the different theatres. Mr. Keller gave an exhibition of some of his wonderful tricks; Tom Seabrooke sang "O'Grady." Fred Peters sang a sweet ballad, Wallace Bruce and Horace Mitchell gave recitations. There were many others, and everyone performed his part well and with his whole heart in it. To say they had an attentive and enthusiastic audience but feebly expresses it.

The Bertha Galland company played at Bangor, Me., on Christmas, resting Christmas Eve in that city. Miss Galland gave an informal reception to her company at the Bangor House, with Mrs. M. A. Galland as chaperone. Colonel Robert Griffin Morris sang several original songs, George Edgar told some delightful stories, Eleanor Cary made a stump speech which was most mirth-provoking, James A. Alliger brewed a fine Christmas egg-nogg for the company and a ginger shandy-gaff for Manager Morris and himself. Altogether the Galland-Edgar company had a very merry Christmas.

Managers Rice and Smyth celebrated their

first season together as managers by giving the members of their My Friend from India company a Christmas Eve supper at 11:30 P. M., Dec. 24, in a private supper room at the Marlborough Hotel. After the banquet the party were invited into another room, where they were surprised to see a large Christmas tree filled with presents. Each member of the company received two gifts. Every present was of silver, either a card case, match safe or some useful article.

The William Owen company spent Christmas at Saginaw, Mich., and enjoyed a happy day. A beautiful Christmas tree was arranged under the direction of Stage-manager J. W. McConnell, who assumed the role of Santa Claus, distributing the many useful and ornamental gifts from the star to the company and the company to the star.

The members of the A Bunch of Keys company were highly entertained on Christmas evening in Springfield, Ill., by Mr. and Mrs. Gustave Bothner. An appetizing spread was arranged at the Palace Hotel. Mrs. Bothner gave each member of the company a handsome present, and received presents in return from every member of the company.

Mrs. Carter had her Christmas dinner in the star dressing-room of the Hollis Street Theatre, Boston. The room was decorated in honor of the day and the jolly dinner. The guests were Mrs. Dudley, Mrs. Carter's mother, David Belasco and Benjamin F. Roeder. After the play at night Mrs. Carter gave a delightful supper at the Thorndike to several of her Boston friends. Fifteen Boston veterans are engaged in the production, and they surprised the star by presenting her with a big red plush box of writing paper. The surprise was so great that Mrs. Carter broke down completely and cried like a child.

NEW ORLEANS'S LEADING THEATRE.

The annual meeting and election of La Vierge Association of New Orleans was held on Dec. 14. The treasurer's report showed a flourishing condition. The par value of the Association's stock is \$1 500 a share. Its value to-day is \$2,500. This speaks well for Henry Greenwall's management of the Grand Opera House, which belongs to the Association. Mr. Greenwall's lease does not expire until May 1, 1899. The Grand Opera House is in every respect the finest theatre in New Orleans. It is the only modern, well-constructed and thoroughly equipped place of amusement there. The French Opera House comes next.

TOO REALISTIC.

In *A Boy Wanted*, which played the Bijou Theatre, Brooklyn, last week to large business, Harry Blaney and Nellie O'Neill have a lively set-to with the gloves. The authorities overlooked the affair as a burlesque until Saturday night, when the bout assumed the proportions of a regulation slugging match, and was stopped by an officer. During the engagement at the Star Theatre Jan. 18 Mr. Blaney has prepared a novel and evasive exhibition that will no doubt be a hit.

THE BOSTONIANS' NEW OPERA.

According to present plans the new opera for the Bostonians, written by Harry E. Smith and Victor Herbert, and as yet unnamed, will be produced next week at Pittsburgh, but if it is found impossible to prepare the piece so early, it will certainly be seen the following week in Buffalo.

WILLIE COLLIER TO STAR AGAIN.

Smyth and Rice have concluded arrangements for a starring tour of Willie Collier, supported by a representative company led by Louise Allen, in a new comedy. The tour will begin in February and continue during the Spring season.

ANOTHER HERRMANN IN THE FIELD.

Leon Herrmann, a nephew of the late Professor Alexander Herrmann, sailed on the *St. Louis* from Southampton on Saturday last for this city. He has arranged to appear with the original company and complete the tour previously laid out by the dead magician.

THE SIGN OF THE CROSS TO CLOSE.

The Sign of the Cross will close on Jan. 19, the usual two weeks' notice having been given to the members of the company.

SAVED FROM THE MINE—New comedy-melodrama, in lease on reasonable royalty. Small cast. Elaborate paper. No special scenery required in explosion scene. Address Berg and Kennedy, care MIRROR.

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, JANUARY 2, 1897

The Largest Dramatic Circulation in America

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HAMMERSTEIN'S OLYMPIA—VAUDEVILLE.
HOYT'S—MY FRIEND FROM INDIA, \$10 P. M.
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KEITH'S UNION SQUARE—VAUDEVILLE.
KOSTER AND BIAL'S—VAUDEVILLE, \$15 P. M.
KNICKERBOCKER—H. BUSHNELL TREE, \$10 P. M.
LYCEUM—THE LATE MR. CASTELLO.
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TONY PASTOR'S—VAUDEVILLE.
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WEBER AND FIELDS—VAUDEVILLE.

BROOKLYN.

AMPHION—THE SUNSHINE OF PARADISE ALLEY.
COLUMBIA—FANNY DAVENPORT.
PARK—E. M. AND JOSEPH HOLLAND.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

THE STATE OF BUSINESS.

Nothing more clearly shows the superficiality of the journalism of the day than the discussion at the moment in so-called great newspapers of the alleged untimely stagnation of the theatre and the crowded state of the theatrical profession. The original discussion was started by one of the great newspapers. Other great newspapers, in order to keep up with the journalistic procession, ring theoretical changes on the topic in editorials. The theatrical profession has been the basis for sensational idiosyncrasy in editorial workshops and experimental newspaper laboratories ever since journalism became vulgarly competitive. And this, the latest phase of enterprise, adds but another woe to many that the theatre has borne in the form of print appropriately displayed and duly illustrated.

The theatre to-day is as prosperous as any enterprise of art or business in the country. It is not as prosperous as it ought to be, but the same may be said of almost every form of activity. The theatre in this country has outgrown every other institution, yet it is far from being bankrupt, inoperative or abandoned. Proof of this may be found in the fact that in New York, a city which has more places of amusement than any city of relative size in the world, there is not to-day a single theatre unoccupied or in the market. And added proof may be found in every other large city on the continent. There are plenty of theatres in all of them, and most of these theatres are in profitable operation. As far as is known, none of them is looking for a tenant. Yet in New York and in other cities there are other business enterprises inoperative, inactive and in the market.

More than this, there are very few theatrical companies of merit in the cities or on the road that are not doing well, when the times are taken into consideration. There are poor companies, with poor plays, whose travels are beset by hard-

ship. Such enterprises would fall of success in the most prosperous times.

As to the theatrical profession, it may be true that in its commonplace ranks there are too many for whom there is no promise of employment; but that is true of all professions at this time. There are very few actors of exceptional value at liberty. There are places unfilled to-day for many of unusual talent, and demand for such, like the demand for good plays, promises to be steady and unsatisfied.

If reliable information as to the state of the country with reference to all sorts and conditions of persons and as to all branches of enterprise were at hand, it would probably be seen that the theatre and those that depend upon it have little cause for complaint. There is no doubt that the makers of plays and the actors in plays and the managers of plays and playhouses are doing very well, all things considered.

BAD MANAGEMENT.

From time to time local managers write to THE MIRROR complaining of unfair treatment on the part of traveling managers in the matter of canceling dates, and a reading of the comprehensive record of the theatre throughout the country that appears in this paper from week to week will show cases here and there in which local managers are greatly embarrassed by the failure of companies to keep contracts.

In many cases of this kind, no doubt, companies are forced to close by poor business, and thus are unable to appear in places where they have been booked. Even in such emergencies it would seem that it is the duty of the traveling manager to inform resident managers along his route of his inability to make good his contracts. As a rule, however, it appears that the manager of a company takes no heed of the embarrassment of local managers ahead when once he himself meets misfortune. Instead of sending information of his closing along the line he lets house managers learn it as they may, and they generally discover that a company has closed too late to engage another attraction to fill its place. This is not fair dealing, and resident managers cannot be blamed if they discriminate against this class of traveling managers after such experience.

There is another class of traveling managers—happily they are few in number—who deliberately change their routes when they think they can for the moment benefit thereby, and who also give no notice to house managers with whom they have contracts on the route which they abandon. A manager in Central New York last week wrote to THE MIRROR detailing such a case. This manager had booked and advertised a company, and the day of the performance came. There was a good advance sale, but the company did not appear. The house manager, who had been put to considerable expense, was forced to disappoint his patrons, and his business methods were thus in a measure discredited through no fault of his own. He subsequently learned that the traveling manager had secured a date in a larger city and coolly changed his route to fill it, wholly ignoring the manager with whom he was bound to play. This was dishonest, and resident managers ought to blacklist traveling managers who are guilty of such violations of business probity.

THE children of the stage, despite the efforts of meddling persons and red-tape societies to show that they are unlike other children because they are of the theatre, are even more ingenious and sensitive than average children who know nothing of the mimic life of the play. Any doubt of the truth of this statement would be dispelled by attendance upon the annual Christmas festival for stage children which "AUNT LOUISA" ELDRIDGE, with apologies to SANTA CLAUS, conducts with a success that grows greater with each recurring Christmas. These events ought to be an object lesson to so-called philanthropists whose fame is based on theoretical matters rather than on practical works, and to associations whose utility in actual life relates mainly to the persons whom they employ in a statistical and documentary way on salaries.

WHILE many new actors well known on the regular stage are going into vaudeville, where they ought to succeed if they are conscientious and artistic, and where they will lose nothing of reputation if they do succeed, note is made of the turning of attention to the writing of vaudeville sketches by dramatists of reputation. All of which adds proof to the contention of THE MIRROR that the vaudeville is growing better and becoming more closely allied to the established theatre. Art is still art, whatever its medium or subject may be.

A WRITER in a London dramatic paper learns that "the boardings of New York are covered with the announcements of English plays with English artists," and wonders if America will "be able to return the compliment." America

is far more able to return the compliment, and that with value for value, than London is willing to accept and applaud anything foreign.

PERSONALS.

JEFFERSON.—Joseph Jefferson says of high hats in the theatre that "they are good backgrounds for the women's faces, but poor foregrounds for comedy." Mr. Jefferson is spending the holidays in this city. He will spend the rest of the winter at his place in Louisiana.

ABELL.—Una Abell, of the Lyceum stock company, has been transferred temporarily to The Prisoner of Zenda company to play Princess Flavia.

CALVÉ.—Madame Emma Calvé was last Tuesday the guest of Mrs. Jordan L. Mott, Jr., at afternoon tea.

MANSFIELD.—Richard Mansfield recently strained a leg tendon while playing Richard III, and was inconvenienced in his performances last week by a slight limp.

GILBERT.—Mrs. G. H. Gilbert lost her spectacles last Wednesday, and there was fear lest she should be unable to appear in Augustin Daly's Shakespearean revival. But someone found the glasses in time, and all was well.

DAVENPORT.—Edgar L. Davenport visited in this city last week, and will play in Harlem next week in Thoroughbred. Mr. Davenport has secured an option in Fedora for next season.

BERNHARDT.—Sara Bernhardt is at work upon a bust of Victorien Sardou, which she may exhibit at the next Salon.

NETHERSOLE.—Olga Nethersole, according to a rumor which she declined last week to discuss, will be married next Spring in London to a certain Dr. Oliver, of the English East India service.

NEILL.—James Neill was called last week to Savannah, Ga., by the death of his father.

LOTTA.—Lotta and her mother, Mrs. Crabtree, are spending the holidays at Washington, after a month's sojourn at O'd Point Comfort.

BRADY.—Mrs. William A. Brady (Marie Rena) is seriously ill at her home in this city, where physicians are in constant attendance.

ULMAR.—Geraldine Ulmar arrived last Saturday from London, for a brief visit in this city.

CARRENO.—Teresa Carreno left Bremen for New York last Tuesday. A committee from the Manuscript Society will meet Madame Carreno upon her arrival.

WHEATCROFT.—Nelson Wheatcroft has sacrificed his moustache to the exigencies of his new part in Heartsense.

GERSTER.—The great prima donna, Etelka Gerster, has just opened a school for singing at 6 Nollendorfer-Platz, Berlin, W. The course comprises a complete preparation for an operatic or concert career. Madame Gerster's school will undoubtedly be hailed with gratification by American vocal students, for her method, as illustrated by her own work, is matchless.

LEE.—Franklyn W. Lee, who, like the late Eugene Field, possesses a keen appreciation of child-life, has just published a series of charming poems, grouped under the title of "Whispers of Wee Ones." Mr. Lee, who is a widely known journalist, is now editor and proprietor of the Post of Rush City, Minn.

WINSLOW.—Mrs. Erving Winslow's pupils in acting have made encouraging progress in professional work. Agnes Palmer has joined Mr. Willard's company; Isabel Pengra is starring with Mr. Spencer; while Annie Fairchild is with Fanny Davenport, Miss Hoffman with Augustin Daly, Lella Bronson with Augustus Pitou, Ethel Carpenter with Richard Mansfield, and others have found equally congenial positions.

PERLEY.—Frank J. Perley has received during the week propositions to direct the tours of no less than four new female stars, all in legitimate drama, and referred to him by prominent managers. Mr. Perley seems to be singled out as a guardian of the legitimate drama.

SMITH.—Harry R. Smith, accompanied by Victor Herbert, has gone to Washington to discuss the production of their new opera by the Bostonians.

HARRIS.—Wadsworth Harris, of the Otis Skinner company, gave a Shakespearean reading during the holiday rest under the patronage of the Governor-General and Lady Aberdeen at Ottawa, Ontario, on Dec. 21.

HARE.—John Hare will open his New York season at the Knickerbocker next week, producing, according to present arrangement, A. W. Pinero's comedy, The Hobby Horse.

ELLEN TERRY'S HEALTH.

Varying information has come from England concerning the health of Ellen Terry, and much of the news has been discouraging. Her eyesight has been reported as weakening rapidly, an extreme nervousness has been said to have overcome her at times and the absence of her name in the cast of the present London Lyceum revival is regarded as evidence that these were no idle rumors. Bram Stoker, Sir Henry Irving's manager, recently took occasion to deny that the condition of Miss Terry's health was in the least serious or likely to become so, but the London Mail chronicles the fact that the actress was compelled to undergo several operations during the run of Cymbeline, recently ended at the Lyceum.

STAGE CHILDREN'S CHRISTMAS FESTIVAL.

The ninth Christmas festival and entertainment of the children of the stage took place last Sunday evening in Tammany Hall and Tony Pastor's Theatre. These festivals were started eight years ago by "Aunt" Louisa Eldridge, and she has acted as Santa Claus to the little sons and daughters of actors and actresses ever since. It is customary for stage children to let Santa Claus know through Aunt Louisa just what they particularly desire in the way of a Christmas gift, and they accordingly send her letters asking for every sort of present, ranging from a penny whistle to a brass band. These requests are gratified so far as possible, and such donations are arranged for as special gifts. Last Sunday night they included guitars, banjos, mandolins, shoes, hats, watches, velocipedes, clothing, books, gold rings, and various other kinds of jewelry.

Among those who responded to Aunt Louisa's call for aid to purchase the gifts were Joseph Jefferson, \$100; J. Pierpont Morgan, \$100; Elbridge T. Gerry, \$100; Lotta Crabtree, \$100; Mrs. Cornelius Vanderbilt, \$100; Mrs. J. J. Astor, \$100; W. C. Whitney, \$50; George Gould, \$50; G. G. Haven, \$25; Jacob L. L. \$25; Augustus Pitou, \$25; John Drew, \$25; E. C. B. \$25; Robert G. \$25; Agnes Ethel, \$25; Jean De Reszke, \$25; Mlle. M. \$25; F. F. Proctor, \$25, and Andrew Mack \$25.

The committee in charge of the festival consisted of "Aunt Louisa" Eldridge, Mrs. E. L. Fernandez, Mrs. Tony Pastor, Miss Augusta De Forrest, Louise Galloway, Jessie Vassar Lynch, Annie Eldridge, Annie White, Bijou Fernandez, Maude Winter, Lavinia Shannon, Alice Brown, May Vokes, Clara Fitzgerald, Kenyon Bishop, Olive Nelson, Clara Thropp, Kate Bartlett, and Affie Warner.

The festival last Sunday night comprised three parts. The first consisted of a concert by the children in the theatre, where an entertaining programme, under the direction of Mrs. E. L. Fernandez, was given.

The second part was a banquet in the basement of Tammany Hall to which only children were admitted. The third and most attractive part was the distribution of toys in the main hall which was made festive and luminous by three enormous Christmas trees.

Among those who assisted in the distribution of presents were Aunt Louisa, Mrs. Fernandez, Mrs. Pastor, Clara Fitzgerald, Kate Bartlett and others. The children were formed in line, and then moved forward to the stage. Mrs. Eldridge stood at the front of the stage, surrounded by the other members of the committee, and each child received a present as it reached the stage. Over two hundred children received gifts in this way. Then followed the distribution of special gifts referred to above.

Joseph Jefferson sent his contribution in the form of 100 \$1 bills in envelopes to be distributed among worthy stage children, and the gift made a hundred youngsters exceedingly happy.

The children who sang and danced or played or gave specialties and recitations or made speeches at the entertainment in the theatre were Mabel Earle Doppler Grey, Grace Felix, Baby Lil, Mabel Hulke, Anna Rosenberg, Baby Beatrice, Baby Corinne, Sadie Jacoby, Little Ruby, Percy Hilton, Grace Lack, Anna Wilks, Ofelia, Maud Jacoby, Pauline Western, and Edna Heine.

Among those who attended the juvenile performance were Joseph Jefferson, William H. Crane, Yvette Guilbert, John Drew, Mrs. Drew, Mrs. Gilbert, Ada Rehan, John Hare and E. S. Willard.

Not one of the performers was over sixteen years old, and most of them were between the ages of five and ten. They acquitted themselves in a manner that caused Mr. Jefferson to say to Mrs. Eldridge on leaving the theatre: "Louisa, we need have no fear that our places will not be well filled one of these days."

The festival proved a complete success, and everybody including Aunt Louisa had a jolly good time.

On Sunday afternoon, between the hours of twelve and three, clothing was distributed to children of the dramatic profession whose wardrobes were not overabundant.

Mrs. Eldridge was able to expend in various ways about \$1,500 from the subscriptions she received for this year's festival.

LETTERS TO THE EDITOR.

AN OFFENDED COMPOSER.

BROOKLYN, Dec. 21, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your review of the new opera, The Merry Benedict, there are statements which I am surprised to find in a journal like THE DRAMATIC MIRROR. Your correspondent says: "The composer, librettists and cast live in that strange locality known as East New York." The librettists have never seen East New York. Mr. La Touche Hancock (now of New York) is an Englishman and a newspaper writer. I placed equity to living in E. St. New York; it did not prevent Mr. Sousa from entrusting me with arranging the piano score from his orchestra score of El Capitán. As to the amateur orchestra, it happens that most of them were New York professionals, some of them Brooklyn professionals. The house was filled with friendly folks who applauded everything. This remark is to prove that a new opera should be applauded by hostile folks. The "friendly folks" included many of the prominent musicians and vocal teachers of New York and Brooklyn. The criticism receives remarkable attention from your correspondent. New operas are generally discussed for their music and libretto; can it be that your correspondent devotes his efforts mainly to that sphere of art, the calcium light?

MAURICE ARNOLD.

JAMES MORTIMER EXPLAINS.

LONDON, Dec. 18, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Dec. 18 I find the following statement contained in an interview with Charles Klein:

"My next play was Willie, . . . which James Mortimer is still paying to big business in England under the title of Truthful James. I regret to say that although I am supposed to receive a share of the profits on the Transatlantic performances, Mr. Mortimer never seems to be able to figure out a profit on my side of the ledger."

I should be very sorry to believe that Mr. Klein really made such an allegation as this, but as it appears in THE DRAMATIC MIRROR I am bound to reply, unequivocally, that I have never made any "profits" whatever from Truthful James, and that the piece now owes me £287, balance of loss in running it on my own sole account two years ago at the Strand Theatre. This, I assure you, is the simple truth of the matter.

Yours faithfully, JAMES MORTIMER.

AN INQUIRY ANSWERED.

NEW YORK, Dec. 26, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of this week I have just noticed an "Inquiry Answered," wherein you state that it is difficult to ascertain where the remains of Mark Smith, Sr., are buried. Please permit me to inform your correspondent that my father's remains are interred in our family ground in Belfontaine Cemetery, St. Louis, Mo.

Yours sincerely, CATHERINE MARCO SMITH.

THE USHER.



Unless the congressional jingoes and the senatorial stock-jobbers upset calculations, there ought to be an appreciable improvement in business early in the New Year.

The effect of the recent revival of industries will be felt before long, in the natural course of events, and it is anticipated that the Spring trade will be unusually brisk. Manufacturers, merchants, investors and wage earners look to the future with confidence.

But it is unlikely that this will turn out to be anything better than an "off" season for the profession. A few stars and combinations are making large profits, but in the majority of cases things have been decidedly rocky.

The worst business, comparatively speaking, has been experienced in the principal cities. Beggarly receipts have been the portion of a number of first-class attractions in New York, Chicago, Boston and Philadelphia.

There may be a favorable change before the close of the Winter, due to the general betterment that is predicted in commercial quarters. In that case results will be less gloomy than many managers anticipate.

Now and then a minister speaks sensibly of worldly matters. The Rev. Mr. Hudson, of Salt Lake City, made some timely observations on the "new journalism" the other day.

"When the people cease to be dishonest, the newspapers will become fair and independent," he said. "When the people cease to demand sensational news its publication will be stopped. But until that day dawns the newspapers will remain as they now exist, the purveyors of the class of news demanded by their readers."

It is true that the character of a newspaper's constituency is clearly indicated by its tone and policy, and the fact that numbers of clean and able journals throughout the country are supported liberally is proof positive that the people are neither so dishonest nor so hungry for rot as the exemplars of the "new journalism" pretend.

What Mr. Hudson remarked of the press is correspondingly true of the stage. When the majority of the people cease to demand trash, managers will hasten to try to give them something else.

But if there should suddenly arise a universal desire for artistic and normally intellectual theatrical entertainments, what would become of nine-tenths of the men who are speculating at present in quite another direction? Unemployed managers would outnumber unemployed actors, in that contingency.

An unfortunate Glasgow editor made several inconsequential errors in writing of Tom Robertson. The late dramatist's sister, Madge Kendal, thereupon rushed into print, expressing herself in this choice manner:

"When you write my brother's name again—do it on your knees! With your hat off! I never knew your paper existed—till I saw it one day on my kitchen table! When I told my housekeeper to burn it. She rang for the groom—who sent for the stable boy—who did so!"

The style of Mrs. Kendal's withering and blistering scorn is matched only in that famous journalistic controversy familiar to readers of Pickwick.

Mayor Strong's action in granting a license to Huberman, the musical prodigy, indicates that he is not without independence of judgment, although hitherto he has been guided always by Gerry's advice in his decisions respecting licenses of juvenile performers.

Under the law Gerry has no power respecting licenses, although the Gerry Society must be notified in advance of applications so that its representative may be present at the hearing. Gerry and the Society, however, assume an attitude that gives applicants reason to suppose that matters rest in their hands.

When the present law was enacted it was not supposed that applicants would have to procure official blanks from the Gerry Society, or that Gerryism would influence the city's chief magistrate. Mayor Strong's disposition of the Huberman case gives some reason to hope for fairness in that direction.

The present law relating to stage children is abortive; it does not accomplish the purpose for which it was enacted owing to a technical and literal error which Gerry was not slow to take advantage of as soon as it went into effect.

Now that the more urgent and difficult question of an anti-playlaw has been settled satisfactorily in Washington, THE MIRROR purposes to take up the fight again for the emancipation of stage children from Gerry's thralldom. The next bill that goes before the Albany legislature will be drawn in such unequivocal terms that it will be proof against Gerry's ingenious misconstructions.

Daniel Frohman's refusal to admit a scurrilous

dramatic writer to the Lyceum Theatre has brought forth many expressions of approval.

Members of the Press Club, actors, dramatists and managers have written to Mr. Frohman endorsing his protest and the practical form it has taken. A number of defenceless women who have suffered from the brutal attacks of the Petticoat Lane bully have sent letters thanking the manager for the stand he has taken.

Herrmann's death left the Great Northern Theatre, of Chicago, without an attraction for Christmas and New Year's weeks. With but two days' notice the management secured a farce-comedy as a stop gap, thereby avoiding the necessity of closing the house.

Several other Chicago theatres have had their bookings temporarily deranged this season. As the *Tribune* points out, the Grand Opera House was interfered with on account of illness, and the Columbia had to close for a week unexpectedly.

The Heart of Maryland goes to the Great Northern shortly for a run, and other strong bookings assure a brilliant season at the new house.

A mysterious bill was introduced by Mr. Berry, of Kentucky, in the House of Representatives just before adjournment for the holidays.

It is somewhat indefinitely entitled, "A bill to further higher theatrical interests." It states that "in view of the beneficial effect of the correct theatrical art upon the public mind, and in view of the further necessity of preserving the better methods of the stage," a sum not exceeding \$5,000 is appropriated for the purpose of assisting the further usefulness of the theatre as an educator and in respect of an examination into present theatrical conditions and the best means of extending aid to the stage.

This is vague, but as the bill's purpose is to conserve the interests of dramatic art to the extent of \$5,000 in some way I suppose we should be duly thankful to Mr. Berry.

The bill, by the way, authorizes the Congressional Library Committee to expend the appropriation.

THE CHILDREN AT THE GRAND.

Five or six hundred enthusiastic children have been present at each holiday matinee of *Superba* at the Grand Opera House, and the young ones have been highly elated by the toys and games presented to them at the inspiration of Business-Manager J. Duke Murray. A pretty incident occurred at the Christmas matinee when a happy father led a very small boy and a still smaller girl to the toy counter. The little man was given a game and his sister a doll, but he did not seem satisfied.

"What's the matter?" inquired the parent.

"You've got a game."

"I know, papa," replied the hopeful, "but I'd rather have a doll."

"A doll?" gasped the father. "Why, boys don't want dolls!"

"Well, you see," explained the tiny man, "Sister will break her dolly and then if I have one, I can give her mine."

He got a doll.

SOUSA AND HIS MEN.

A large audience assembled at the Carnegie Music Hall last Sunday evening to hear "Sousa and his Men," as they were billed on the programme.

On this occasion Sousa began the tenth regular tour of his famous band. The tour will comprise a series of 280 performances, extending throughout the United States and Canada.

The soloists on Sunday night were Elizabeth Northrop, soprano; Martha Johnstone, violinist; and Arthur Pryor, trombone.

The Black Hussar will be revived at the Lee Avenue Academy, of Brooklyn, next Monday night, the cast including Ada Palmer Walker, Silvester Cornish, Tellula Evans, Fred Frear, Harry Scarborough, Winfield Blake and Melville Stewart.

THE BOGUS DAVE WOODS AT WASHINGTON.

Dave Woods, the spurious agent, has been in Washington and, after giving a friendly hotel proprietor a stand-off for three days' board bill and for \$2.50 borrowed, has left that city, wherein he contracted with a transfer agent for baggage hauling, left an order at a printing house for 5,000 individual business cards, and issued quite a number of passes for Gloria, supposed to be booked at the Columbia Theatre for the current week. He claimed to be a brother of N. S. Woods, the actor. THE MIRROR's Washington correspondent sends one of these bogus passes, endorsed in rubber-stamp, "Frohman's Gloria co., Dave Woods, agent."

AUGUSTIN DALY'S NEXT PRODUCTION.

Augustin Daly has announced that the next production at his theatre, probably occurring late in January, will be an entirely new comedy by Robert Chambers, based upon his popular romantic novel, "A King and a Few Dukes," the story of which has been considerably changed and elaborated for stage purposes. The cast will include Ada Rehan, Charles Richman, Edwin Stevens, and Virginia Earle.

THE FIRST VIOLIN POSTPONED.

The initial production by Richard Mansfield of a dramatization of the popular story, "The First Violin," which was to have been the bill for this week at the Garden Theatre, has been indefinitely postponed. The play will probably be given during Mr. Mansfield's Spring season in this city.

MANAGER STEVENS MARRIED.

Benjamin D. Stevens, manager of the De Wolf Hopper Opera company, and Mrs. Helen D. Brown, of Philadelphia, were married by the Rev. George C. Wilding at his parsonage, in Jersey City, last Sunday morning. Edna Wallace Hopper was one of the witnesses.

GUSTAVE HINRICHS WEBS.

Gustave Hinrichs, the musical director, and Katherine Montgomery Fleming, a contralto singer favorably remembered here in the Damrosch and Thomas concerts, were quietly married at Alameda, Cal., on Dec. 17.

Wise Johnson Opera House, Pa. Good open time. First-class attractions only.

AN EXOTIC AT THE STAR.

Electrician George W. Enright of the Star Theatre returned the other day from Tampa, Fla., and brought with him a live alligator as a Christmas present for Business Manager Hollis E. Cooley. The reptile was enshrined in Mr. Enright's room, and all was well until one day last week, when he instituted an exploring tour, and appeared suddenly among the ballet girls of The Lilliputians company who were awaiting a cue. A stampede of girls ensued, and a wild pursuit of the slippery alligator, but the stranger eluded every effort of the stage hands to recapture him. News of the excitement having spread abroad, a Mianor man called to inspect the 'gator yesterday morning when he had just consented to reappear. He was found to be quite two feet long, of the color of Jersey clay and Harlem dust, answered to the name of "Jim," and was busily engaged in bugging a steam pipe. Manager Cooley, who explained that the cold spell was not congenial to "Jim's" tastes, is considering the advisability of bestowing his prize upon the new Aquarium. "Jim" declined to be interviewed.

A NEW STOCK COMPANY FOR DENVER.

R. L. Giffen was in town last week engaging fourteen players for the new Giffen and Neil Stock company to play a season of sixteen or twenty weeks, beginning Jan. 11 at the Broadway Theatre, Denver, and over the Silver circuit. Messrs. Giffen and Neil are well known for their former successful stock ventures at Denver, Salt Lake City, Portland, Minneapolis, and St. Paul, and have established a reputation as promoters of all that is best in the drama. Eastern successes will form the repertoire, and Walter Clarke Belows has been secured to stage the plays, each performance being a complete production with special features. The Broadway Theatre, one of the handsomest and most comfortable houses in the West, is directed by Managers Bush and McCourt, who are interested in the new stock company. Among the players signed were Wright Huntington, Charles Hallock, Charles Bradshaw, Charles W. King, Frederic Perry, Frederic Conger, Walter Clarke Belows, Edythe Chapman, Minnie Radcliffe, Ollie Redpath, Lillian Andrews, and Jane Marbury.

ROSEMARY FOR REMEMBRANCE.

The phenomenally successful run of *Rosemary* was ended at the Empire Theatre last evening, when John Drew made a happy little speech in response to the calls of the enthusiastic audience. Maude Adams, too, was brought before the curtain to bow her acknowledgment of hearty applause. It was the last New York appearance of Mr. Drew and Miss Adams before the stellar venture of the latter and the great interest manifested by the representative gathering bespoke the city's regret that *Rosemary* henceforth may be only for remembrance.

WILLARD TO RETURN NEXT SEASON.

In his farewell speech at Wallack's Theatre last Saturday evening, E. S. Willard said: "Next year I hope to bring to you three new plays—one by Henry Arthur Jones and another by J. M. Barrie. The author of the third I am not prepared to announce. I prefer to give my plays their initial performance in America, for if they take well here I am always sure of their being successful in the old country."

MARIE DRESSLER INJURED.

While dancing during a performance of the *Lady Slave*, at Kansas City, last Wednesday evening, Marie Dressler slipped and fell, suffering painful injuries. Miss Dressler was removed to a hotel, where physicians pronounced her condition dangerous.

AMONG THE DRAMATISTS.

Alfred and Wheeler have not yet named their new melodrama, which will be produced in this city on or before Feb. 15 by W. A. Brady.

Sardou's new play for Sarah Bernhardt is to be called *Spiritisme*. Sardou was formerly a spiritualist, and it is said that he will treat the subject in an up-to-date way.

Paul Willstach, a young dramatist of Washington, was in the city recently to close a couple of contracts for his dramatic compositions. The most important of these is a three act light society comedy which William A. Brady has purchased for Spring production. It is a farcical work of the style of Wilkinson's *Widows*, Jane, and *Charley's Aunt*. This is not Mr. Willstach's first work of this character. The Washington Stock company last Summer produced two of his curtain-raisers, *Bridget and Bluff*, reported at the time in THE MIRROR, and a well-known leading lady is to use a light comedy or two of Mr. Willstach's making in the vaudeville houses. Mr. Willstach is not a stranger in professional circles. Though a resident of Washington, where he is engaged in critical work, he is a frequent visitor to New York and is often a guest of the Players' or the Lambs'. "There is an impression," said Mr. Willstach, "that Mr. Corbett is to play my comedy. This is not the fact. Though Mr. Brady has the highest regard for Mr. Corbett's efficiency in his line of work, he assured me positively before the contracts were signed that that star is not to appear in my piece."

COMPANIES CLOSING.

Lincoln J. Carter's *Tornado* closed at Denver Dec. 12.

Maurice Barrymore's tour in *Roaring Dick* and Co. closed at Boston last week.

The Road to Wealth has temporarily closed, owing to unsatisfactory bookings, according to William T. Burke, who says it will resume as soon as a satisfactory route can be arranged.

The Sawtelle-Meech Tourist Comedy company closed at Whitinsville, Mass., last week. A. J. Meech, manager, says there will be a reorganization after the holidays.

Professor Pender, magician, on Dec. 1, to reopen after the holidays.

The Yellow Kid company, Manager A. S. Wood, at Carbondale, Pa., Dec. 26.

Frank Cushman and the Air Ship company, at Reading, Pa., Dec. 24.

Robert Hilliard and his company played in Lowell, Mass., on Christmas Day and then closed as per Mr. Hilliard's announcement in last week's MIRROR. Salaries were paid in full and most of the company were signed to go with Mr. Hilliard when he resumes his tour. He may open in New York shortly after the holidays. Amelia Bingham left the company at the close of the Philadelphia engagement. Charles Bowser takes the place of Raymond Hitchcock. Jessie Charron, who was specially engaged to play the parts of *Cleopatra*, in *The Mummy*, and *Mary Churchill* in *Lost—24 Hours*, made a big hit in Philadelphia and in Lowell.

PROFESSIONAL DOINGS.



Madeleine Lucette Ryley went last week to Cincinnati to see the performance of her new comedy, *An American Citizen*, by Nat Goodwin's company, and purposes to rewrite parts of the play.

James K. Hackett has retired from the cast of the Lyceum curtain-raiser, his part being taken by Edward T. Morgan, L. Ferries assuming Mr. Morgan's former role. Mr. Hackett continues to appear in the comedy.

Grace Addison has returned after four months at Paris.

Denn's O'Sullivan, Joseph O'Mara, and S. B. Waddington, engaged for Shamus O'Brien, arrived from England last week.

My Friend from India passed its century mark at Hoyt's last Thursday.

Carr Shaw, a sister to George Bernard Shaw, arrived last week from England to play the sourette part in *Shamus O'Brien*.

Charles H. Elliott, a Wild West rough rider, was convicted at Omaha last Thursday, of the murder of his companion, Gay Hutsong.

The ushers and doorkeepers of the local Jewish theatres have organized a protective union.

John McGhie, musical director of *Lost, Strayed or Stolen*, now playing at the Park Theatre in Boston, received a handsome baton from the members of the company on Christmas Eve.

Major E. A. Bills, with Professor Pender, magician, and Etta Louise Kent, pianist, were married at Caledonia, N. Y., by Donald McCall, Justice of the Peace on Dec. 22.

Lester Wallack, son of Charles Wallack, and grandson of the original Lester, is engaged for Margaret Mather's production of *Cymbeline*.

Edwin Mordant is re-engaged for Henry Stanford in Charles A. Gardner's *Fatherland*.

Milton Lipman has resigned from the E. M. and Joseph Holland company.

Salter and Martin recently received a postal card from a manager at Ashland, Ky., declining to make a date for Uncle Tom's Cabin on the ground that the play embodied a slander against the South.

Harry Leighton and Griffith Evans have joined Floy Crowell, playing respectively the leads and heavy roles. By arrangement with Frank L. Goodwin, Armitage and Fitzpatrick have added La Belle Russe to Miss Crowell's repertoire.

Frau Lilli Lehmann and her husband, Paul Kallach, will arrive this week from Bremen to sing with the Damrosch Opera company.

Harry C. Schwab has resigned the management of Harry Davis's Pittsburgh houses in order to devote his attention to the other enterprises of the Davis circuit.

The company which will be seen at the Fifth Avenue Theatre in support of E. M. and Joseph Holland, who are to make the first Gotham production of Fitch and Dietrichstein's new American comedy, *A Superfluous Husband*, at that house on Monday, Jan. 4, includes Olive Oliver, Blanche Burton, Nora Lamson, Ethel Douglas, Mrs. Augusta Foster, Charles Mackay, Charles Harbury, C. Diddie Pitt, J. B. Maher, Will J. Dean and Thomas Oberle.

Charles E. Blaney claims to be the first to use electricity as the subject of a play, and much interest is manifested in the new departure. Aside from the opportunities offered for novel effects, there has also been engaged for the production a capable cast, which will soon be made public.

Madame Thalia, who conducts a dramatic school at Pittsburg, Pa., writes to THE MIRROR: "I am having five handsome souvenirs made, representing the stage and its players, and will present one each to Senators Hill and Platt, Congressmen Cummings and Draper, and ex-Judge Dittenhoefer for their indefatigable work in the passage of the copyright law."

Fred D. Fowler, late business manager of Ford's *An American Hero*, which closed Nov. 21, has signed with George Garrick as manager. The company is in its fifth week, and business has been fair. The repertoire includes *Hamlet*, *Merchant of Venice*, *Don Cesar de Bazan*, *Taming of the Shrew*, *Romeo and Juliet*, and *The Lady of Lyons*. In the company are George Garrick, R. J. Masters, E. H. Lay, Jr., Martin F. Jackson, R. M. Masters, Phillip Ray, F. A. Masters, Elsie de Tournay, Mildred Jacques, Mrs. J. H. Browne, and Fred D. Fowler.

The roster of the Edison Vitascope and Concert company, now playing Ohio, is as follows: S. W. Kelchner, and J. W. Wilson, electricians; Mab Alva Messenger, harpist; Maud Dickinson, violinist; Essie Chew, cellist; George P. Watson and Marguerite Newton, sketch artists; John P. Mohr, pianist; Phil Wilcox, property man, and O. C. Sikker, manager.

Cyrus Riddell, who has been property man with Ward and Vokes for the past three seasons, was agreeably surprised at the close of the engagement last week in Rochester by the presentation to him of a purse of \$100 contributed by the management, stars and members of the company. Max Zoellner, manager of the company, made the presentation speech.

100 printed cards, 50c. Other printing cheap. Composite Pig Co., 138 West 45th St., N. Y. C.

AT THE THEATRES.

Empire.—Under the Red Robe.

Romantic play in four acts adapted by Edward Rose from the novel by Stanley Weyman. Produced Dec. 28.

Gil de Berault	William Fave sham
Richelieu	J. E. Dodson
Henri de Cocheferet	Louis Baker
Marquis de Pompadour	Charles Maron
De Fargis	Herbert Ayling
Captain Laroche	J. L. Finney
Lieutenant	Robert Edson
Sir Thomas Brunt	E. V. Backus
Clos	W. H. Crompton
Louis	Charles Pierce
Sergeant	Louis Griseil
Malp	Edward Wynn
Lundford	William Bristol
Dorchester	Charles McGlyn
Renée de Cocheferet	Viola Allen
Madame de Cocheferet	Ida Conquest
Madame de Cocheferet	Jane Harwar
Suzette	Helen Gall
Waitress	Kate El

The Empire Theatre stock company, delayed in its coming by the prolonged run of Rosemary, received cordial welcome last night from a representative first-night audience.

The initial play of a season which promises a number of new pieces by foreign and native authors is a dramatization by Edward Rose of Stanley Weyman's romance, "Under the Red Robe."

The central figure of the drama is Gil de Berault, who has squandered his fortune. He is brought before Cardinal Richelieu accused of fighting a duel and wounding his adversary, an Englishman. He escapes a death sentence by placing himself at the prelate's service as a spy. He is commissioned to obtain the confidence of Henri de Cocheferet, who has had the misfortune to excite the Cardinal's enmity, and to bring him, a prisoner, to his eminence.

De Berault goes to de Cocheferet's residence, near the Pyrenees, to accomplish this purpose, but he falls in love with de Cocheferet's sister, and then he wavers in his design. Ultimately the good that is in him triumphs over his worse self. He refuses to carry out the Cardinal's orders, returns to Richelieu and tells him that he must find another instrument. Of course, this impulse is rewarded with a pardon and the hand of the girl he has loved.

The piece is of a decidedly melodramatic flavor. Although it has a semi-historical background it does not reveal a familiarity with history, and there is in it neither in speech nor episodes that is characteristic of the period of the story. The situations are of the inevitable sort, reached by obvious design and the contrivance, while the dialogue, albeit direct and at times forcible, is of the tritest description.

Last night the audience was beguiled by a capital production into accepting Under the Red Robe at a valuation higher than it really possesses; but despite the renewed desire the public is showing for pieces of the romantic order it is doubtful whether such a high-flown and novelty-seeking drama as this will prove much of a magnet. Mr. Weyman's books have a considerable vogue, but he is only a weak imitator of the elder Dumas, and Mr. Rose has not been able, in the case of this story, to inject into it anything that is genuinely stirring or impressive. A comedy scene in the second act seemed to please the spectators. It was not dull, at least, and it happened to be very well played.

Mr. Faversham is the last man in the world one can swallow as a hero of romance. He squints from the corners of his eyes; he stands with his arms akimbo, and he speaks his lines stupidly—and there the characteristics of his performance of de Berault begin and end. Oh, for a Fichter or a young Salvini, or a James O'Neill to give life, and fire, and grace, and impetuosity to such roles!

Mr. Dodson gave a skilful study of Richelieu, surmounting the difficulties of make-up admirably and leading dignity and the conventional craftiness to the cardinal as he is known on the stage. Mr. Baker as de Cocheferet, Mr. Finney as Laroche, Mr. Crompton as a tongueless servant, and Mr. Edson as de Fargis all did good work.

Miss Allen played Renée charmingly, and Miss Conquest was a handsome Madame de Cocheferet.

The play is beautifully mounted. If the plot was as good as the scenery and the dialogue as fresh as the costumes, Under the Red Robe would stand a greater chance of long life.

Casino.—An American Beauty.

Comic opera in three acts. Text by Hugh Morton. Music by Gustave Kerker. Produced Dec. 28.

Gabrielle Dalmont	Lillian Russell
Miriam Firenze	Susanne Leonard
Dottie Bingle	Sadie Kirby
Baroness Parkly	Mabel Bouton
Richard Grenville	George Hawley
Bayley Bangle	Harold Blake
Roe Budd	Jerome Sikes
Barney Bingle	Catherine Linyard
Prince Schwepps	William Cameron
Ikey Eisenstein	Owen Westford
Lord Algy Freethird	Alexander Clark
Tommy Tucker	Willard Simms
Count Bobo	Randolph Cory
Albert Johns	Alfred Johns
William	R. J. Struck
	Charles L. Doe

Lillian Russell returned last evening to the Casino, the home of some of her former operatic triumphs. She made her reappearance there in a brand new opera called An American Beauty—at least it was brand new to a New York audience. The opera was specially written and composed for her by Hugh Morton and Gustave Kerker, and Miss Russell has been starring in the title role during her preliminary season on the road.

The scenes of the first two acts are laid in New York. Gabrielle Dalmont, the heroine—the American beauty in question—is a dashing widow. She has promised to marry an antiquated German nobleman—Prince Schwepps. The story of the plot starts with the day on which her marriage was to have taken place. She forgets the wedding ceremony, and goes horseback riding. Bangle, Budd and Bingle, "proprietors of the greatest show on or off the earth," see her riding past their circus tent, and conceive the idea of engaging her as a ten thousand dollar beauty. Their preposterous proposition suggests to Gabrielle in turn the idea of a circus ball, which is given in an elaborate manner in a big tent on the Dalmont grounds. In this scene the fair Gabrielle makes a striking entrance in a gorgeous costume on a formidable stage elephant, while the circus people in conjunction with Lord Algy Freethird and Tommy Tucker, a pair of "Johnnies," indulge in various specialties.

Meanwhile the Earl of Beverly, reversing the process of Claude Melnotte, disguises himself as a gardener in order to lay romantic siege to the heart of the capricious American beauty. This romantic method of courting the widow proves a failure, and the young gardener is snubbed unmercifully on his first meeting with her, but an Oriental woman called Miriam Firenze comes to the rescue. She gives the Earl a

flower, assuring him that on inhaling its perfume Gabrielle will fall asleep, when he is to sing an Eastern love song, and kiss her. Whereupon she will open her eyes and declare her passionate love for him. The Earl puts her recipe to the test in the second act, and it has the desired effect.

But Schwepps, the antiquated bridegroom, is bound to make trouble. He succeeds in making the Earl believe that he has been made the victim of feminine deceit, and that since snubbing him Gabrielle had learned who he really is, and concocted the flower scheme in order to get a matrimonial clutch on his coronet. Ergo Gabrielle is duly thrown over by the Earl at the end of the second act, only to meet him a year later in the succeeding act at Monte Carlo. Explanations ensue, and the lovers are reunited.

Considered as a comic opera, the text of Hugh Morton and the music of Gustave Kerker would be subject to considerable adverse criticism; but, whether intentionally or from oversight, an American Beauty is not classified at all on the programme. If merely considered, therefore, as a melange of mirth and melody with no pretension to artistic excellence, the production provided for public delectation at the Casino last evening seemed to answer its intended purpose. Both the humor and the music seldom rose above the level of the average Music Hall species, but as the audience were liberal in their applause, they were apparently well pleased with the evening's entertainment.

Miss Russell wore some very stunning costumes and sang with artistic cleverness. She looked the part of an American beauty and her acting was as conventional as ever.

Susanne Leonard was acceptable as Miriam Firenze. Sadie Kirby and Mabel Bouton were in their element as two Casino girls; as were Willard Simms and Randolph Curry as the two "Johnnies."

The acting of Harold Blake lacked animation, but that is not unusual with operatic tenors, and his singing in the roll of the Earl was quite commendable.

Owen Westford as Prince Schwepps and Alexander Clark as Ikey Eisenstein offered amusing characterizations. But the most amusing performers on the programme were Jerome Sikes, William Cameron and Catherine Linyard as the vivacious circus trio.

The opera was well staged, and the scenery and costumes were tasteful and effective. Paul Steinbock, who led the orchestra, acquitted himself with customary credit.

Olympia.—Dorcas.

Operatic comedy by Harry and Edward Pauls; music by Ernest Lockman and Watty Hydes. Produced Dec. 28.

Arnold, Lord Lambourne	William Broderick
Lord Beauregard	Charles O. Bennett
Lubin Mugsy	Fred Frost
Meredith	Arthur R. Sexton
James	Charles Earle
Jawkins	Charles Meyer
Dora	Marie Millard
Lady Honoria	Drew Donaldson
Dorcas	Marie Davenport
Greis Ida	Stella Jarboe
	Eva Davenport

Dorcas, an operatic comedy, was given for the first time in New York last evening in the pretty theatre of Olympia.

The comedy is in three acts. The period is toward the closing years of the last century. The story deals with the adventures of one Lord Lambourne, who wishes to marry his sister, Lady Honoria, to his friend, Lord Beauregard. Both Beauregard and Honoria wish to study each other, and both assume disguises. A number of amusing complications ensue, and the fun is kept up until explanations are made and the usual happy ending results.

Dorcas is a captivating maiden who is married to one of those lun-keepers of the cut and dried variety. Honoria impersonates Dorcas during the principal part of the piece, and the real Dorcas has very little to do with the action of the piece.

The comedy was acted with considerable spirit and dash by a carefully selected company. Eva Davenport, who is a semi-star, played Greis Ida, an old nurse, cleverly. William Broderick gave the proper dash to the part of Lord Lambourne. Fred Frost worked in the Yorkshire dialect to advantage in the part of the lun-keeper. Drew Donaldson looked well in her boy's costume and sang her music in pleasing fashion. The rest of the cast acquitted themselves creditably.

Some of the numbers are very catchy, notably the drinking song and the minstrel which are by Watty Hydes. The "Cup of Tea" song, sung by Eva Davenport in Act II, was especially composed for her by Frederick Solomon, and was heartily applauded. Some of the music is taken from old operas, but the fact is admitted on the programme. Watty Hydes arranged and selected it.

The piece, taken as a whole, is very entertaining, and ought to prove a drawing card.

Daly's.—Much Ado About Nothing.

Comedy in five acts by William Shakespeare. Revised Dec. 27.

Don Pedro	Herbert Gresham
Don John	Sidney Herbert
Claudio	John Craig
Benedick	Charles Richmond
Leonato	George Clarke
Antonio	Tyrone Power
Borachio	William Haseltine
Covardo	Robert Bosworth
Balthazar	Neil McCay
A Messenger	Frederick Treadwell
A Page	Clara Emery
Friar Francis	Edwin Varney
Dogberry	William Griffiths
Verges	William Sampson
Succot	Dan Pratt
Outsake	Robert Shepard
Sexton	George Lewis
Beatrice	Ada Rehan
Hero	Nancy McIntosh
Ursula	Mrs. G. H. Gilbert
Margaret	Marie St. John
Inogen	Anne Hathaway

Augustin Daly presented last Wednesday evening one of the most sumptuous pictures of Shakespearean revivals ever seen in this city. Much Ado About Nothing being given with prodigious accompaniments of scenery and costume. The comedy was played in five acts, each of a single scene, necessitating much of revision, omission and reconstruction, but admirably preserving the spirit and the poetry of the grand old comedy. The garden scene was an especially beautiful setting, and the church interior, scarcely less attractive, was made additionally realistic by the burning of incense, which filled the auditorium with its subtle fragrance. The sweet songs and graceful dances brought forward in several scenes were pleasing features and the stage direction far above criticism. The costumes, even that of the smaller walking characters, represented care, thought and great expense.

Ada Rehan's first appearance as Beatrice was the item of the production in which centred the interest and the curiosity of the large audience. The very pronounced mannerisms that have always marked the work of Miss Rehan were more than ever conspicuous in her performance

of Beatrice, and these, coupled with a conception of the part none too grateful, gave a portrayal of this most coquettish Shakespearean character far from ideal. Miss Rehan's Beatrice of the first and second acts was but a replica of her Katherine, domineering, overbearing, haughty; never the winsome, provoking, tantalizing creature that one must believe to have been the Bard's design. The delightful gentle banter that won for Beatrice the willing hand of Benedick became in Miss Rehan's reading a series of dogmatic utterances that by no possibility could have fascinated a lover. The church scene was given by Miss Rehan with much strength and feeling, but plainly suggested the vengeful woman demanding the blood of her sister's accuser rather than the impetuous pleading of a true-hearted girl who, throwing coquetry aside, reveals the love that shall inspire him to do her bidding. Entreaty, not command, should gain from Benedick the promise to take the life of his friend. In this church scene, however, Miss Rehan for the moment discarded her mannerisms and read her lines with much sincerity.

Charles Richmond made a picturesque and acceptable Benedick, evidencing rapid advancement in his art. Nancy McIntosh, at her debut in legitimate drama, was a sweet and charming Hero, and Mrs. Gilbert, for whom the part of Ursula was somewhat altered, played with her ever delightful art. George Clarke made a stolid, emphatic Leonato; Herbert Gresham, a strange, facetious Don Pedro; and Sidney Herbert, a capital Don John. William Griffiths as Dogberry and John Craig as Claudio offered admirable sketches in the true spirit of the comedy.

The programme admitted to the cast a character called "Inogen, the mother of Hero," a personage not to be found mentioned among the persons of the play in any Shakespearean edition at command.

Knickerbocker.—A Bunch of Violets.

Play in four acts, by Sydney Grundy, adapted from the French. Revised Dec. 28.

Sir Philip Marchant	Herbert Beerbohm Tree
Vicomte Mount Sorrel	Arthur Holmes-Gore
Hon. Harold Inglis	Berte Thomas
Mark Margatroyd	Lionel Brough
Jacob Schwartz	Charles Allen
Harber	J. G. Taylor
A Son of Toil	D. J. Williams
Budley	Mr. Westing
Lady Marchant	Kate Rorke
Violet	Edith O'Brien
Mrs. Margatroyd	Janette Steer

Herbert Beerbohm Tree and his London company last night revived Sydney Grundy's delightful play, A Bunch of Violets, adapted from Octave Feuillet's Montjoye. Mr. Tree's splendid performance of the swindling member of Parliament, Sir Philip Marchant, upon the occasion of his former visit to this city, was one of the real successes of his repertoire. The part of gentlemanly hypocrite is nicely gauged by Mr. Tree, and played with rare discernment, keen observation, and obvious insight as to the not uncommon phase of human nature which it so admirably puts forth. In every scene does the English actor evidence his brilliant conception of his role, and at the climax, when at length forced to bay, Sir Philip commits suicide; Mr. Tree depicts the desperate wretchedness of the miserable mortal with wonderful skill.

A great part of the audience was familiar with Mr. Tree's impersonation, and the interest of curiosity therefore turned to the characterization of Lady Marchant by Kate Rorke, who assumed the part in which Mr. Tree achieved such great success when here a few seasons ago. Miss Rorke proved fully equal to her difficult task, and drew a portrait that won for her enthusiastic applause.

Lionel Brough was once more the Margatroyd and repeated his earlier success in the part, proving, as ever, a thoroughly capable comedian.

Charles Allen furnished a clever character sketch as a labor agitator, and Janette Steer contributes a capital picture of a rustic parvenu. The lesser parts, without exception, were admirably played.

The play is mounted adequately, and the stage direction is careful and observant. Mr. Tree will repeat A Bunch of Violets this (Tuesday) and Friday evenings, and at matinees. The Dancing Girl will be given Wednesday evening, and Mr. Tree will be seen as Hamlet on Thursday and Saturday nights.

Carnegie Lyceum.—The Wife of Tabarin.

Tragic play in one act by Catulle Mendès, translated by Arthur Hornblow. Produced Dec. 22.

Tabarin	George Fawcett
The Sergeant	Campbell Gollan
Francisque	Emma V. Sheridan

At Carnegie Lyceum was given, last Tuesday afternoon, the initial subscription performance of the Society of the Alumni of the American Academy of the Dramatic Arts. Many distinguished players were among the large gathering which generously applauded the past-graduates of the Academy. The programme opened with Edwin Star Belknap's pantomime, Put to the Test, recently described in these columns, prettily played by the author, Jessie Mackaye and Winifred Bonnewitz, and accompanied by the tunelessly expressive music of Harvey Worthington Loomis. Franklin S. Sargent, president of the Academy, made a short address, and then came the first American performance of The Wife of Tabarin, translated by Arthur Hornblow from the French of Catulle Mendès.

This one-act play tells the tragic story already familiar in Leoncavallo's opera, I Pagliacci, the tale of the mountebank who, while amusing a merry country throng, sees his wife in the arms of her lover, and stabs her, only to have his grief and her anguish regarded as but parts of the merry play, until the wretched wife falls dead and her blood-stained breast reveals the awful crime. Mr. Hornblow has preserved faithfully in his translation the intense pathos of the original, and the actors entrusted with the interpretation most ably realized the possibilities of their parts. The play, as may readily be imagined, is disagreeable and unhealthy, beginning as it does in unwholesome love, and reaching at the end with gore and horror, but its singular power may not be denied.

George Fawcett as Tabarin, the clown, gave one of the strongest performances of his career, and Emma V. Sheridan, who returned to the stage for this occasion, was terribly realistic as the erring wife. Her scenes of reckless abandon with her soldier lover were effectively passionate, and her dying agonies at the end, when with blood-stained breast and throat she crawls to her husband's feet, were strong in revolting truthfulness. Campbell Gollan was picturesque as the conscienceless paramour. A corps of students made a typical rustic crowd, and Max Flanagan staged the play appropriately and carefully.

Wallack's.—In Gay New York.

In Gay New York, which has enjoyed a prosperous tour of the big cities since it finished its successful run at the Casino last Summer, re-

TREMENDOUS SUCCESS

Present tour of

RHEA

In her romantic comedy

NELL GWYNNE

Management of GEORGE W. NAGGE.
Address Auditorium, Coliseum, 111 until Jan. 11th.

appeared in this city at Wallack's last evening and created the usual amount of excitement.

The Review, as it is called, has been considerably freshened by the introduction of a number of new songs, dances and other specialties, which makes it enjoyable even to those who saw it during its original run.

All the clever performers who originally appeared in it are still with the company, and seem to have lost none of their power to please.

Walter Jones, in his various roles, has this faculty developed to a remarkable degree. His best work is his dancing with Alice Denzie, which roused the audience to great enthusiasm.

Lee Harrison and David Warfield are a pair whose clever work was also much applauded, their dialogue in the scene of the Casino lobby creating roars of laughter.

Of the women Lucy Daly, Gertrude Zella, Alice Denzie, and Gutsie Dean are all very clever.

Murray Hill.—A Texas Steer.

Hoyt's amusing farce, A Texas Steer, was greeted by a large audience at the Murray Hill Theatre on Monday night. It is one of the author's funniest stories, the complications and ludicrous situations come thick and fast, and keep the audience in a continuous roar.

Interest centred in the performance of Will C. Mandeville, who essays the role, Maverick Brander, originated and played for a number of seasons so successfully by Tim Murphy. While Mr. Mandeville gives a conscientious and earnest portrayal, he lacks the ease and grace which marked Mr. Murphy's impersonation.

Bossy is played by Stella Kenny, who gives a satisfactory performance, while James C. Marlowe is a vociferous Major Vell. Lizzie Du Roy does clever work as Mrs. Brander and proves very amusing. Barry Maxwell as the colored statesman was also a medium in the laugh-producing line. Others in the cast worthy of mention are George W. Parsons, Harry Turner, George D. Cunningham, John T. Craven, Alf Perry and Adelaide Sawyer.

Wallack's.—The Middleman.

E. S. Willard revived, on Christmas Eve, Henry Arthur Jones's successful play of English life, The Middleman, appearing in his remarkable impersonation of Cyrus Bickham, the poor inventor. Mr. Willard's masterly characterization was as charming as when seen here before, winning the sympathy and the pity of an audience unusually large for the night before Christmas. The supporting company was in every way excellent. E. W. Thomas, H. Cane, Bromley Davenport, Maude Venner, and Agnes Knights deserving especial praise. The play was mounted with admirable completeness.

The Professor's Love Story.

On Christmas day Mr. Willard presented J. M. Barrie's beautiful play, The Professor's Love Story, for the first time this season, a crowded house applauding the efforts of the star and his splendid company. Curtain calls were frequent, and Mr. Willard was called upon for a speech, in which he expressed the hearty thanks of himself and his company for the kindly reception accorded them by the American public.

At Other Houses.

LYCEUM.—The late Mr. Castello and the curtain raiser, The Wife of Willoughby, are drawing crowded houses.

GARRICK.—Souvenirs are to be distributed at the one hundredth performance of Secret Service on Jan. 11.

ACADEMY.—Two Little Vagrants continues to enjoy its full share of box office prosperity, and arrangements have been made to extend its time at the Academy of Music to Feb. 1.

FIFTH AVENUE.—William H. Crane is delighting large audiences in A Fool of Fortune. His engagement at this house will close on Saturday night.

HERALD SQUARE.—The Girl from Paris is still successfully demonstrating what it is to laugh, and crowded houses prevail.

HOYT'S.—This is the last week of My Friend from India, as A Contented Woman is due at Hoyt's Theatre next Monday night.

AMERICAN.—A Man of Honor is in its second and last week at the American.

FOURTEENTH STREET.—The one hundredth performance of The Cherry Pickers will take place next Monday night, when suitable souvenirs are to be distributed.

DALY'S.—The Gelsa and Much Ado About Nothing will continue as alternating bills throughout the week.

BROADWAY.—Brian Boru will take its departure next Saturday, Shamus O'Brien being underlined for production on the following Tuesday.

STAR.—The Lilliputians in The Merry Tramps are drawing large holiday houses, affording special amusement to the children that make up a large portion of their audience.

GRAND.—The Hanlon Brothers' newest Superba is in its second week at this house. The huge Christmas tree in the lobby and the distribution of toys to the children proved an enjoyable feature of the engagement last week.

PEOPLE'S.—Under the Polar Star, with its popular melodramatic features and elaborate scenic effects, drew a large audience last night. The cast includes W. S. Hart, George Marion, Cuyler Hastings, Grace Henderson, and Madeline Lack.

SAVOY.—Society Shadows is in its second week.

BIJOU.—May Irwin will open an engagement this (Tuesday) evening at the Bijou in Courted Into Court.

Nearly all the theatres in New York announce an extra matinee for New Year's Day.

GARDEN.—Richard Mansfield's farewell week opened last night with The Merchant of Venice. The repertoire for the rest of the week include A Parisian Romance, Beau Brummel, Dr. Jekyll and Mr. Hyde, Prince Karl, and The Scarlet Letter. On Saturday night Mr. Mansfield will appear in a composite programme, comprising four acts selected from various plays.

in his popular repertoire, and the dream scene from Richard III.

BROOKLYN THEATRES.

Park.—B. M. and Joseph Holland.

These able and finished comedians began the second engagement of their starring career in this house last evening with the presentation of a double bill. The opening play was a curtain raiser, being a judicious condensation of the five-act comedy seen in New York several seasons since, and dramatized from the Southern novel of E. Hopkinson Smith, entitled Colonel Carter of Cartersville. Mr. E. M. Holland in the title role renewed his former success, and managed to again offer all the salient points that had lent charm and flavor to the original production. After which came A Superfluous Husband, the joint work of Clyde Fitch and Leo Detrichstein, whose fine impersonation of Zou Zou in Trilby is remembered so pleasantly. The latter play is in three acts and is freely translated from the German of Ludwig Fulda. The plot, which is somewhat involved, presents some diverting complications, and the dialogue has not been deprived by its adoption of the humor for which Fulda is so justly famous. The Messrs. Holland have a wisely chosen support which includes such well known people as Minnie Radcliffe, Mrs. Augusta Foster, Olive Oliver, Ethel Douglas, Blanche Burton, Nora Lamson, Milton Lipman, W. J. Dean, Charles Harbury, J. B. Mayer, C. D. Pitt and Thomas Eberle. The opening attendance was large, and the advance sale gives every indication of a week of plethoric receipts. For the first week of 1897, Messrs. Palmer and Knowles will present Richard Mansfield in five his of notable impersonations, namely, Baron Chevalier, Richard III., Beau Brummel, Shylock, and the dual character of Dr. Jekyll and Mr. Hyde.

Montauk.—The Rogue's Comedy.

E. S. Willard, who has not been seen in Brooklyn for two seasons, made his first appearance here last night in Henry Arthur Jones's above-mentioned play, which has recently duplicated in both Boston and New York its London favor and success. As Bailey Prothero Mr. Willard has a medium particularly adapted to the display of his well-known talents. The alternating phases of humor and pathos are delineated with a master hand, and although the plot in some respects is rather gruesome, the play and its interpretation won a distinct and positive triumph. In harmony with his past record here for a notable completeness of detail attending each production Mr. Willard was found to have surrounded himself with a capable selection of players and an agreeably effective scenic mounting. The attendance was both large and notable from a social standpoint. The Professor's Love Story will be given on Tuesday and Friday and at both performances of Saturday. Thursday evening and New Year's Day matinee will be devoted to The Middleman. On Jan. 4 Colonel Sina will bring forward William H. Crane in A Fool of Fortune.

Columbia.—Fanny Davenport.

On Monday Miss Davenport began the last week of her stay at this house with a fine revival of La Tosca. Her well known work in the title role, combined with Melbourne MacDowell's superb enactment of the Baron Scarpia, aroused their hearers to a high pitch of enthusiasm. The entire cast and accompanying detail of scenic dressing was of the same high order for which this gifted artist has long been famous. Beginning with Wednesday, a reproduction of Gismonda will be in order in exact counterpart of its former presentation at both the Montauk and Amphion. On Monday next Brian Boru will be brought here direct from the Broadway Theatre.

Amphion.—The Sunshine of Paradise Alley.

Danman Thompson and George W. Ryer's play, The Sunshine of Paradise Alley, was seen for the first time in the Eastern District on Monday night, when it attracted a good-sized audience to the Amphion Theatre. The scenes of course are all laid in New York, and the reproductions of Paradise Alley, an East River dock, and the Bronx Park are realistic to a degree. Popular songs, well rendered by various members of the company, are interpolated throughout the story and were repeatedly encored. The company has been carefully selected, and the different characters are in competent hands. Under the Polar Star follows.

Gayety.—The Rising Generation.

William Barry, who has always occupied a warm place in the hearts of the Dutchtown theatregoers, presents The Rising Generation at the Gayety Theatre this week. He was greeted by two fair-sized audiences on Monday and his reception was most enthusiastic. Mr. Barry, in his clever impersonation of McShane, the New York Irishman, was as funny as ever. His daughter Lydia gave her usual pleasing performance and sang several captivating songs. Mr. Barry has surrounded himself with a capable company, nearly every member doing a specialty both novel and entertaining.

Notes.

A Good Thing, as exemplified by Peter F. Daley at the Grand Opera House, was voted by the large audience in attendance to be exactly what its title purported.

Ward and Vokes illustrated A Run on the Bank at the Bijou Theatre to the delight of a crowded house and consequent profit of the management.

The large and finely selected vaudeville troupe of Weber and Fields taxed the capacity of Hyde and Behman's twice on Monday.

Sam T. Jack's New Creole company turned people away shortly after the opening of the doors, both afternoon and evening, at the Star Theatre.

REFLECTIONS.

Dorothy Rosemore, a young Californian actress, has been engaged to play Mrs. Donnelly and to understudy the adventuress role in The Sporting Duchess. This will be her first Eastern engagement, but she comes with strong endorsement from the coast managers.

Agnes Findlay played the role of Miss Opie, the old maid, in A Gay Mr. Lightfoot at the Bijou last week, and received favorable mention for her work.

Dorothy Chester joined the A Florida Entertainment company at Troy, N. Y., on Christmas Day.

The Mirror learns of the completion of an American drama of six tableaux. It is described as of the most emotional and interesting nature. It is entirely original and of high literary and dramatic value, and contains a very novel leading character for a *jeune premiere*. A young actress who could interpret it with success would

find in this play full scope for her powers. The author is a French dramatist of distinction. He has for the first time collaborated with one of our playwrights, who furnishes the American interest in which this play excels.

Tompkins's Black Crook began the combination system at Grenier's Lyceum, Chicago, this week.

Minnie Radcliffe has left the Hollands to join the Denver stock company.

Harry Meredith has resigned from Chauncey Olcott's company, and signed with Richard Mansfield.

Lillian Cooley, late with Excelsior, Jr., is engaged for the part of Sojah in Kismet at Wallack's Theatre.

Burt Haverly and Laura Biggar will bring A Trip to Chinatown to the Star Theatre on Jan. 11.

Bessie Taylor has retired from the management of the Esplanade company, which will rest this week and open in Worcester, Mass., Jan. 1 with several new faces in the cast.

Clay Fitzgerald is playing in The Foundling in Baltimore.

Affie Warner and her sister May, who have been seriously ill with diphtheria, are convalescent.

Lillie Eldridge is playing Frochard in Kate Claxton's Two Orphans company.

Margaret Robinson, whose services have been transferred by Charles Frohman to her original part of Mary Aylmer in The Sporting Duchess, opened last night in Harlem.

Raymond Gilbert is playing Fernand in Walter Lawrence's production of Monte Cristo.

Charles A. Prince has joined A Railroad Ticket as musical director.

Leo Schloess represents Parson Davies again this season.

Irving Pinover has succeeded to the dramatic editorship of the Journal.

AMY LEE AND FRANK DOANE.

The attention of managers is called to the striking advertisement of Amy Lee and Frank Doane in this week's Mirror. Miss Lee and Mr. Doane are artists, and are just in the front rank in their respective lines. They are a credit to their profession, and have a reputation for reliability that is enviable. In three years' consecutive engagement at the Grand Avenue Theatre, Philadelphia, not even a "rave" was missed by either of them. They very wisely refrained from taking their own company out this season, as they had done for the past two years. Both have metropolitan reputations. Miss Lee's many hits with Edward Harrigan in that comedian's best days made her a great favorite in New York, and Mr. Doane has also made numerous hits here, notably during his latest appearance, when at the Fifth Avenue Theatre he originated Stephen Dunbar in For Fair Virginia. Miss Lee and Mr. Doane will no doubt soon be "snapped up" by some enterprising manager.

ROYLE'S CAPTAIN IMPUDENCE.

Next Monday night Edwin Milton Royle will present for the first time in New York, at the American Theatre, his new comedy-drama, Captain Impudence. Mr. Royle is remembered in New York as author and actor, his comedy, Friends, having been produced three years ago at the Standard Theatre. His new play, Captain Impudence, is a romance of the Mexican War. The action of the play opens at Saltillo, near Buena Vista, just before the famous battle of that name. Captain Impudence will also have the benefit of an excellent cast. Among the more prominent people engaged by Manager W. M. Wilson are McKee Rankin, Robert Byron Gibbs, Selma Foster Royle, Amelia Bingham, and Ellen Burg. Mr. Royle will also be in the cast.

TRUE TO LIFE.

McKee Rankin's tour in his new play, True to Life, will begin on Feb. 1, and continue for the season, and in the meantime he has obtained the consent of the managers to appear in a new production at the American Theatre in this city. True to Life scored a success at the Murray Hill Theatre. The press praised the play and the ability displayed by Nance O'Neill, an actress unknown to fame, who captured at one bound the press and public of the metropolis. Miss O'Neill will accompany Mr. Rankin on his tour, although it has already been rumored that she has received several tempting offers. True to Life will receive every attention as to cast and production.

OBITUARY.

Colonel J. M. Adams, who died at Essex, N. J., on Dec. 20, was well known as a distinguished soldier in the civil war, as a hotel man, real estate dealer and theatrical worker. He was in 1885 lessee of the Cosmopolitan, now the Broadway Theatre, which he afterward ran as a skating rink, and he brought to New York the Mexican National Band, a Winter circus, a flower show, and the Japanese Village. In 1890-91 he directed the tour of his daughter, Eva Mountford (Mrs. Elmer Grandin), and the next season managed Dan Rice's Circus. He was sixty-four years of age.

Wyzeman Marshall, an old time actor and manager, died at his home in Boston, on Dec. 25, at the age of eighty-one. He began his stage work at the Lion Theatre in Boston in 1836, and played in many historic houses and plays, appearing in this city at the Old Bowery Theatre with Charlotte's rumpson. As a manager he directed houses in New York, Boston, and Providence, but retired from the stage during the war. Of late years he had taught elocution in Boston.

Charles Currier, who died in this city on Dec. 24, at the age of seventy-five, was the father of Frank Currier and Charles Walton. He first appeared at Boston nearly fifty years ago, and made his New York debut at the Old Bowery Theatre in 1853. He organized a company when the civil war was declared, and served his country with distinction, winning many military honors. After the assassination of President Lincoln, the President Marshall ordered a rehearsal of the company then at Ford's Theatre in order to reproduce the situation at the moment Booth's crime was committed, and Mr. Currier had charge of that rehearsal. He was interested by the Cuban war of 1876, and attempted twice to start an expedition to aid the insurgents, but was arrested by U. S. marshals each time. Not long ago Mr. Currier was connected with the Bijou Theatre in this city, and his last engagement was as Hammerhead in The County Fair in 1892. He was very well known and widely esteemed.

J. P. Johnson, for eighteen years manager for Oliver Bryon, died of heart disease at Wilmington, Del., on Dec. 20.

Alfred C. Cawthorn, father of Joe and Herbert Cawthorn, died at his Ohio home on Dec. 26, of phthisis pneumonia. He was seventy-one years old.

Captain John Neill, father of James Neill, died at Savannah, Ga., of heart disease on Dec. 21, aged seventy-four years.

Felix G. D. Fontaine, a journalist, formerly well known in this city as a dramatic critic, died in Columbia, S. C., on Dec. 17.

MATTERS OF FACT.

Colin S. Eaves has accepted the general management of the Essex Costume Company. With his experience and with his facilities at his command and his staff of well trained employees, Mr. Eaves will not only maintain but extend the reputation his father, Albert J. Eaves, has so long held.

Little Ricca Scott was specially engaged at the last moment to play Arthur Dunnington with McKee Rankin last week, and has been engaged to appear as the child in Gismonda with Fanny Davenport in Brooklyn this week.

Floy Crowell, who is this year starting at the head of her own company, under management of Armitage and Fitzpatrick, closes a nine weeks' tour of New England on Jan. 2, and opens in Troy. In Boston, where the

BACK AMONG THE OLD FOLKS ONCE AGAIN

SPRING TOUR OF

WILLIE COLLIER

"THE QUAIN COMEDIAN"

In a New Comedy, supported by a carefully selected company including

MISS LOUISE ALLEN

OPENING IN FEBRUARY

Under the direction of

SMYTH AND RICE

OFFICE: Knickerbocker Building, NEW YORK.

A Positive New York Triumph.

McKee Rankin

IN HIS NEW PLAY

True to Life

Pronounced one of the strongest plays produced in years. Excellent company including

MISS NANCE O'NEIL

who created such a furore in the New York production.

Tour Begins Feb. 1, 1897. Direction of RICH & MAEDER, 31 W. 20th St., N. Y.

Note.—By special arrangement with his managers, Mr. Rankin will appear in a new production at the American Theatre, in January for 4 weeks only.

ALAN DALE says: It touches responsive notes in the masculine and feminine diaphragm. . . . Rankin was far away from the dreary schools of melodrama and swins in the deep swift waters of real histrionic art. MORNING SUN—There were no scenes in the play that were powerful and absorbing in a way far less elementary than that of most dramas.

DAILY NEW—There are powerful scenes in this

play and the audiences have thrilled and felt their eyes grow humid.

EVENING SUN—The story is told truly and with common sense, and properly handled ought to re-make Mr. Rankin's fortune.

COMMERCIAL ADVERTISER—The pathetic note rings true and the people in this drama are men and women you meet.

WINTON

The Wonder

Magician, Mind Reader, and Illusionist,

Assisted by a Strong Vaudeville Co.

Just finished a most successful tour through Europe. Now Booking Season 1897, '98, '99.

Special Effects.

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Managers address all communications to

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NOTICE

My contract having expired with my late management, I have closed my co. and am now

AT LIBERTY

to negotiate with first-class managers

GEORGE W. MONROE

(My Aunt Bridget)

Address care Mirror.

company played Thanksgiving week, the press was unanimous in praise of the work of Miss Crowell and her company.

Grace Addison is disengaged, and will accept engagement for the legitimate or modern drama. Her address is 1549 Broadway.

Hallie Lee invites offers for the balance of the season. She can be signed for sourette roles.

F. or Branded, the well-known play in which the late Edward L. Davenport appeared, is offered for sale or on royalty by Edgar L. Davenport.

Young and aspiring dramatists having meritorious plays can secure their production at a Broadway theatre by applying to the Packard Exchange, 47 West Twenty-eighth Street.

Early open time is to be had of Manager C. U. Philley at the Tootle Theatre, St. Joseph, Mo.

Will J. Block is commencing to put out his advertising matter for the revival of Kismet.

A. B. Anderson, who managed tours of Chanfrau, Downing, and other stellar attractions, has assumed the direction of the tour of William Owen, who has made a pronounced impression in scenic productions of Shakespearean and other standard plays. Manager Anderson is now changing the route, and first class theatres with immediate open time should wire him.

Winton, the magician and mind-reader, has just completed a successful tour of Europe. He has surrounded himself with a strong company of vaudeville talent. Harry E. Mittenenthal will manage Winton next season, and is now booking him in good paying towns. His office address is room 700, 218 La Salle Street, Chicago.

A repertoire opera company is wanted at Halifax, N. S., for a three weeks' engagement beginning Easter Monday, April 19. Halifax has always been a good town for opera, and as an attraction of this kind has not been seen there in nine months, large business is in store for the proper company.

A female representative is wanted by M. T. Cream, of 27 Charles Street, Boston, Mass.; one who has access to the green room of theatres.

Charles T. Payne will stage and coach amateurs in the production of operas, etc. He may be addressed care this office.

"A K. S.," this office, offers for sale scenery built for All the Comforts of Home at a sacrifice.

The Pearl Street Theatre at Albany, N. Y., playing popular attractions at prices from 10 to 50 cents, has some desirable open time for light opera, vaudeville and farce comedies, giving two performances a day. J. J. Carlin is the manager.

Emily Baucker's new play, A Divorce Cure, by Harry St. Maur, has met with remarkable success wherever presented.

Henry Bagge, owing to the closing of Roaring Dick and Co., is at liberty, and can be addressed care of this office.

The Human Race, which was given a successful production some time ago, is a farcical comedy by Fred-

Booking New Immediate Time

Changing Route.

Strictly First-Class

Theatres.

MR. WILLIAM OWEN

Presenting Scenic Productions of

Shakespearean and other Standard Plays.

Wire or write. A. B. ANDERSON, En route. Battle Creek, Mich., Jan. 1 & 2.

eric J. Chipman. The rights to this play can be secured of June Stone, Mr. Chipman's agent. Communications addressed to him in care of this office will reach him.

A manager of experience wishes to secure theatre in a first-class city for the balance of this season. Particulars should be addressed "Confidential" care this office.

George W. Monroe, whose characterizations of Aunt Bridget and Lulu have gained a wide reputation and are well known to most theatregoers, has dissolved the copartnership existing for many years between himself and Robert B. Monroe. The termination of this contract closes his present starring tour and he therefore invites offers from responsible managers to be featured or starred with first class attraction.

Time in January and February thrown open through cancellations may be had by good attractions of Manager H. D. Clark for the Ninth Street Opera House at Kansas City, Mo.

Myer Cohen, the well-known California baritone, is a member of the Russell Brothers' company. His illustrated songs will continue to meet with popular favor.

Manager Will C. Dodson will give liberal terms to first-class attractions playing the Opera House at Fayetteville, N. C., which has been stocked with new scenery and has a seating capacity of 600.

SCENES FROM CURRENT PLAYS.



HJOU FERNANDEZ.

AGNES FENDLAY.
FREDERIC CONNER.

AGNES STONE

W. H. THOMPSON.

CHARLES BRADSHAW.

WRIGHT HUNTINGTON.

MARCEL ANNEB.

HJOU THEATRE: THE GAY MR. LIGHTFOOT, ACT II. SCENE: MRS. BRAUNMONT'S BOUDOIR.

MR. LIGHTFOOT: "D— that Indian!"

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Charley's Aunt Stops Running.—Eleanor Lane's London Hit.—New Plays.

(Special Correspondence of The Mirror.)

LONDON, Dec. 18, 1896.

We are this week, historically, in the throes of "last nights." Or rather it might be said that we are busily preparing to speed parting and to welcome coming guests. For example, to-morrow will see the final performance at the Globe of that wonderful record-breaker, Charley's Aunt, which has been played there continuously for four years. If you ask me, I shall say that little Penley, who revives Jedbury Junior there on Monday, will not be sorry to see "Aunt" go, for, it is an open secret that for some time past he not only has not been adding to the large fortune he made by the play in England and America, but that he has dropped some part thereof, happily not much, in running it until now. But, of course (as P. remarked to me), when the piece had run so close to the form of that previous record-breaker, Our Boys, it was a pity not to run it a little longer and so let Charley's Aunt take the historical place.

Cymbeline finished up, for the present anyway, on Wednesday at the Lyceum, where to-morrow night Sir Henry will present Richard the Third, not Colley Cibber's, but William Shakespeare's, which is not often done at the theatre, perhaps, because it is not really so effective from a mere theatrical point of view. It is close upon twenty years since Irving appeared in this character, and then he was not his own manager, but only the late Colonel Bateman's leading man. We are, therefore, all looking forward with great interest to his revival.

Two last performances which do not matter to playgoers of the average common sensible kind are those to-morrow of the unpleasant Ibsen drama, Little Eyolf, at the Avenue, and of that not too cheering tale of Mannish Hall Calne-anite play, The Manxman, at the Lyric. Edward Terry will also finish the present evening run at his theatre of that charming but I fear not too money-making comedy, Love in Idle-ness. He will, however, revive this at a series of holiday matinees at his theatre in conjunction with Mrs. Oscar Rejlander's playlet, The Holly Tree Inn, adapted from Dickens's story. On Monday Terry's will be invaded by the Syndicate which has been formed to run The Elder Down Quilt which H. J. Leslie was to have produced for the said Syndicate, but afterwards made other arrangements. Not to put too fine a point upon it, Leslie quarrelled with that Syndicate, and subsequently devoted himself to his other syndicate formed to run The Pilgrim's Progress which he has arranged to produce at the long ill-fated Olympic next Tuesday.

Another piece which at the moment of writing seems likely to finish (pro tem, anyway) is The Belle of Cairo, wherein May Yobe, otherwise Lady Francis Hope, has been appearing with success, as far as she herself is concerned, at the Court. In connection with this play, it must, alas, also be recorded that the foul fiend Disen-sion has supervened. Another lady (never mind her name), who was also instrumental in helping the syndicate concerned, lately "tack the huff," as some say, and "walked out of the theatre," as pros always say. Hence these tears, not only of mine, but of the Court folk. Meanwhile, Arthur Chudleigh, who is that theatre's sole lessee, and present sub-lessee, tells me he thinks of resuming management there on his own account with a series of comedies, in some of which Mrs. John Wood, who has done such excellent work at this house, will probably re-appear. Let us hope she will, for Mrs. J. W. is always welcome to us playgoers. And why? Do you give it up, as conundrum-putters ask? Answer: Because she is not only still a fine actress, but also because she has a true sense of honor. The which is, as Shakespeare saith, "an

excellent thing in woman," but, as "Gawain" humbly addeth, a rare thing.

From the foregoing remarks may you see that we are well provided with work for Monday and Tuesday. On Wednesday it will be necessary to attend the Adelphi for the Brothers Gatti's revival of Douglas Jerrold's old time but still effective nautical drama, Black Eyed Susan, together with the also old time but, I fear me, rather less effective domestic drama, All That Glitters is Not Gold. Whether these two revivals will recoup the Gatti for their somewhat bad time with Boys Together, which had a very short run for the Adelphi, is perhaps doubtful; but such revivals must perform to be of deep interest to such old playgoers and old stagers as you are to command.

On Thursday night we are to have at the often-opened and often-closed Opera Comique what will prove, I fear, a very strange play, indeed. It is the work of Miss Abbey St. Ruth, and is entitled—all too briefly—The Key to King Solomon's Riches Limited. Do not think that I wish to prejudice this piece (Melpomene, not to mention Thalia, forbear!) But I chanced to privately sample the play at the copyright performance at the Princess's a few weeks ago, and if it should pan out at the Opera Comique as it did there its chief situation, outside of certain exposures of the manners and customs of company promoters, will be concerned with the attempt of a baby farmer of French name, but Irish extraction, to holl in babyhood and a convenient copper one of the heroines, who subsequently, and owing to circumstances over which she at the moment has no control, is about to marry her own father, who, of course, doesn't know—good, easy man—that his fiancée is his very own long-lost daughter!

On the aforesaid evening, Christmas Eve, sundry pantomimes, mostly of suburban sort, will be put forward for critical inspection; but as these cannot possibly be of interest to your fellow natives, who honor you and me by perusing these notes, I do not propose either this week or next to burden the always crowded Mirror with examination thereof, psychological or otherwise.

Before proceeding to give some account of the few productions of the week I ought, perhaps, to chronicle the fact that yet another quarrel is reported to have cropped up in the higher theatrical circles—at the Gaiety, in point of fact. You must know, then, that it is whispered "aside" and even spoken "aloud" that certain members of the Gaiety directorate—now that The Circus Girl has caught on—are trying their deucedest to oust George Edwardes from his post as managing director of that house. I will, at this present, name no names, although I could if I would. I will only say that, knowing the said now marvelously prosperous Edwardes as I have done ever since he was a mere box-office director at the Savoy under D'Oyly Carte many years ago, and knowing how he has worked to prosper the Gaiety and others where-with he has been concerned, I am inclined to think that he can well hold his own in any little contest of this kind. Both as a man and a manager he has infinite resource and shrewdness, coupled with that rare quality in theatrical managers—good temper and good heartedness. Therefore, in any tug-of-war I should back him to my last dollar. But that the redoubtable "George" is traveling about just now, on health recruiting bent, he would, I doubt not, have something to say worth hearing on this matter. I may add, however, that just before he quitted London's busy mart, he confided to me the details of certain alarms and excursions concerning an argument he had with one of the principal adapters of The Circus Girl, which adaptor is also a Gaiety director. It may be that this misunderstanding has given rise to this extraordinary report. When he (G. E.) returns to this metropolis after ozone-seeking, he is sure to disclose to me the true inwardness of this thumness; and until then I make no further comment.

The only production worth chronicling this week has been the new Hungarian ballet, The Tzigane, at the Alhambra. This, arranged, as usual here, by Signor Coppi and set to music, also as usual, by M. Jacobi, is a very interesting

little thing; quite a half-hour melodrama in fact, but sandwiched with plenty of brightness in the way of dances and comic lines. Fred Storey (scene-painter, actor and music-hall singer and dancer), who made such a hit here as Rip Van Winkle, scores heavily as the heavy villain in the new ballet. This is the 1021 ballet for which the veteran Jacobi, the Alhambra's musical director, has written music, but he never wrote better nor more characteristic music than in this case.

The British drama is to be especially represented at the big Victorian Exhibition, which is to be held anon at Earl's Court in honor of our beloved Queen's Record Reign. A strong committee has been found for this dramatic section, including Sir Henry Irving, A. W. Pinero, George R. Sims, and Charles Wyndham. The last named made a very sensible speech at the meeting this week.

Meanwhile the said British drama has been lectured up by young Israel Zangwill, the new humorist and author of those powerful realistic books, "The Children of Ghetto" and "The Ghetto Tragedies." This pale young Hebrew of the Hebrews is ever a droll dog, and some of his aphorisms on Monday aroused volcanic bursts of laughter.

This (Friday) afternoon Eleanor Lane, an American actress, made her first appearance in this country at a special matinee given at the Novelty, a house which, if I remember rightly, has not been used for American actresses exploiting since Marguerite Fish (formerly "Baby Benson") and poor little Patti Ross appeared there. The play chosen for Miss Lane's debut in our land, by a writer called "Clive Brooke," was described as a new and original farcical comedy and was entitled The Extraordinary Behavior of Mrs. Jallowby. The word "extraordinary" was certainly appropriate to the piece, for a stranger hotchpotch surely never was seen. At times it seemed a comedy unintentionally made tragical; also at times it appeared to be a tragedy rendered unconsciously farcical. At other times one was quite unable to classify it at all. Two things, however, are certain (1), that the play caused uproarious laughter, chiefly at, rather than with the author's plans; and (2) that Miss Lane is a handsome woman, who scored a real personal hit and gave proof of being able to achieve success in some less erratic play. I have not yet recovered from certain situations in this play, nor from the astounding names which the dramatic personae called each other. One line, however, sticks in my chest, and makes me think that the author must really be an incipient humorist. That was the one wherein he, playing the chief male part, described his life as being "like the fourth act of an Adelphi melodrama—a hideous unreality."

GAWAIN.

NOTES OF THE AUSTRALIAN STAGE.

(Special Correspondence of The Mirror.)

SYDNEY, Nov. 23, 1896.

Cora Urquhart Potter and Kyrie Bellow opened their return season at the Lyceum with a revival of Goldsmith's She Stoops to Conquer which, however, had not the effect of drawing large houses, although such a state of affairs was in no wise attributable to the production which was in every way creditable, but to the fact that a majority of playgoers consider as the place for this play the shelves of their library.

Romeo and Juliet, which followed the last named play, met with a very different reception, crowded and enthusiastic houses being the rule rather than the exception. Mrs. Potter, if anything, has improved in her rendering of Shakespeare's charming heroine as given to us by her exactly six years back. Kyrie Bellow's Romeo is so well known that it would be presumption on my part to attempt criticism. The Mercutio of Scot Inglis served to add yet another to this young artist's list of successes. The cast included the veteran Cathcart as the Friar, Mrs. Hill as the Nurse, W. Montgomery as Benvolio, Orlando Daly as Paris, Linda Raymond as Lady Capulet, and Cyril Keightley as Tybalt. The mounting was excellent, and the production altogether a notable one.

In connection with the production of She

Stoops to Conquer, which has not been played in Sydney since 1890, it will be remembered that Kyrie Bellow was the young Marlow of Marie Litton's famous London production of this play.

Francillon proved a strong bill for ten nights, being its first Sydney production. The play is undoubtedly clever and distinctly ahead of most of the sex problem plays of which we have recently had a surfeit. Mrs. Potter acted and dressed the part to perfection, her side play proving a welcome relief in parts bordering on the tragic. Kyrie Bellow as the husband, with a past obtruding in his present, acted a trying part without a flaw. The scene where the wife attempts to prove her own infidelity to her unbelieving husband—an eye for an eye and a tooth for a tooth—provided a splendid opportunity for both the stars, of which they took every advantage. On Saturday The Ironmaster was revived and will be followed by a production of The Merchant of Venice. After their Australian tour is concluded it is almost certain Mrs. Potter and Kyrie Bellow will leave for South Africa, a tour of which is being arranged.

The Trip to Chinatown company has returned to Sydney after prosperous visits to Adelaide, Melbourne and Brisbane. Their return season opened at Her Majesty's Theatre on Saturday night, and a crammed house welcomed the favorites. Harry Conor is certainly very droll, and his popularity is enviable. A Milk White Flag will be the next bill, and a wooden shoe ballet is promised as a special feature of the production. In connection with the Chinatown season at Her Majesty's, there has been rather a conflict of managements, as Congrove, who was in possession of the theatre on a week-to-week arrangement, refused to give up his tenancy, and legal steps were taken to eject him. However, an amicable settlement was finally reached.

Kyrie Bellow has brought an action for libel against the Sydney Daily Telegraph, on account of a paragraph contained in a London letter published in that journal, wherein an account of certain police court proceedings stated that the subject of such proceedings was a brother of Kyrie Bellow. Mr. Bellow tells me that he attempted a settlement with the Telegraph proprietors on condition of a denial of the story in a London and a New York paper, and a donation of £25 to the Actors' Society in each of those cities, but that the offer was refused.

Bland Holt has been doing a splendid business at the Theatre Royal with his repertoire of all the recent London successes in the melodramatic line. One of the Best ran four weeks; Saved from the Sea four weeks; The Derby Winner seven weeks; A Woman's Revenge two weeks; The Prodigal Daughter three weeks; For England four weeks, and In Sight of St. Paul's three weeks. He is now in Melbourne, and reports of business are good. Clarence Holt, father of the genial Bland, is stage managing The Duchess of Coolgarde for John Coleman at the London Drury Lane.

W. E. Baker, of the Bland Holt company, received a most flattering offer from Nat Goodwin to visit America, but was unable to close, for the present at any rate.

William Congrove has been producing with moderate success dramas of the bloodcurdling order such as The Serpent's Coil and Face to Face, at Her Majesty's Theatre.

The Brough Comedy company, now at Melbourne, will return at Christmas for a season at the Bijou-Criterion.

The artists engaged for George Adams's Palace of Varieties, whose names I gave you in my last letter, are now in Melbourne, as the new hall will not be ready for them till Boxing Night. Neilman, the basso, imported by the Palace Theatre management, called in to see me before leaving for Melbourne, having obtained my address from THE MIRROR office.

I hear great things of Henry Lee, the lightning change impersonator of notable people, who has also arrived here under engagement to this hall.

The newest attractions at Harry Richard's

CONTINUED ON PAGE 19.

THE GREATEST OF GLOBE DANCERS.

Koster and Bial's

Weber and Fields's Broadway Music Hall.

LAST WEEK'S BILLS.

STER AND BIAL'S. — Yvette Gullbert led her admirers with her superb rendition of peculiar songs. She continued to make a hit with "I Want You Ma Honey" and "My Pearl Jewelry Girl."

le Halton, the well-known comic opera
t, has decided to go on the vaudeville stage.
igned a contract with Albert Bial last week
ear at Koster and Bial's for thirty perform-
beginning Feb. 1.

A NEW THEATRE IN MILWAUKEE.

The new Uihlein Theatre in Milwaukee was formally opened on Dec. 20, and an audience that completely filled the large auditorium was present. In the Uihlein, Milwaukee can now boast of having a vaudeville house second to none in the country. Owing to the uncertainty regarding the exact time when the building would be finished Manager Oscar F. Miller could not arrange his bookings so that he could present as strong a list of novelties as he wished but he succeeded in putting on a very strong bill. Mandola the juggler was the first to tread the boards of the new house. He was followed by Lieut. Noble, ventriloquist, the Carsons Brothers, acrobats, Herr Gries and his trick monkey and equestrian baboon, The Four Luters, musical act; Edith Kingsley, vocalists and change artists; Gertrude Mansfield, vocalist and Mulambark's troupe of eight Arabs.

Frederick Paulding has decided to enter vaudeville. He has been engaged to appear at the Pleasure Palace early in February in a sketch written by himself. Unlike most of the stars who have gone from the legitimate into vaudeville, Mr. Paulding has made a close study of the tastes of the patrons of the big vaudeville theatres, and has built his sketch on lines which he feels sure will please. It is greatly to Mr. Paulding's credit that he has taken this trouble. He might, like some of the others, have engaged a leading woman and rehearsed some worn out act, playing, thinking that "any old thing" would do, but he knows that it requires something more than a name to make a real success, and his new sketch is the result. He will be assisted by two clever young men, and the group will be known as the Paulding Trio.

Oscar Hammerstein has made a splendid offer to the song writers of America. He is anxious to get a new song for Louise Beaudet, and will give a prize of \$1,000 for the best song submitted before Jan. 3. He will give each song his personal attention. Each copy must be made with a clean piano score. A bright, lively, catchy song is what is wanted, suited to Miss Beaudet's throat. The prize will be awarded at once, and the song will be sung by Miss Beaudet the day after Mr. Hammerstein arrives at his destination.

Several vaudeville stars sang in the streets on Christmas morning, and then passed the hat along the crowds, turning the receipts over to charity. Louise Beaudet, Mlle. Karina, and La Roult sang in different parts of the city, and between them they raised several hundred dollars for the poor.

serious accident occurred to one of the human Sisters during a performance at the Queen's Theatre last Thursday evening. Joseph B. Cohen, the strong man, was performing on the Roman column, when one of the guys became unfastened. The column fell, striking Miss Schuman down and cutting her at the face and head. She will probably be in a few days.

Belle Otero cabled last week that she will appear at Koster and Bial's on Jan. 18, immediately after the close of Gullbirt's engagement. She has been studying vocal music since her last appearance here, and will sing as well as dance this time.

ADELE FURVIS ONRI.

The fourth dance gives stereopticon effects, and still another is the prismatic fountain in which delicate showers of water seem to fall upon the dancer, assuming different beautiful hues.

Pleasure Palace.

Another big holiday bill is on here. It includes Mr. and Mrs. Sidney Drew in *A Model Young Man*; the Hanlons in their great trapeze act; the Borella, operatic duetists; Swift and Chase, musical comedians; Zeltner and Christie's Pantomime company in *The Merry-makers*; Girard Leon and his donkey; Michelé and De Moss, illustrated songs; Kenno and Welch, acrobatic comedians; Thorne and Carleton, comedy sketch; Parker and Retardo, the darktown belles; The Nelson Trio, comedy sketch; Mattie Lockette, dancer; William De Boe, aerial equilibrist; Lulu Thel, singer and whistler; and Agnes A. Miles, descriptive vocalist.

Proctor's.

There are any number of stars on the bill this week. The list includes Lew Dockstader as chief fun maker; Mr. and Mrs. Charles T. Ellis in a new sketch called Mrs. Hogan's Music Teacher; Rachel Walker, the Crogan Nightingale; the Vassar Quartette; Alexandra Martyna, sharpshooter; Walton and Mayon, eccentric comedians; the Vilosa Sisters, musicians; Van and Vera, baronesques; Forbes and Quinn, dancer and harmonica player; Charles G. Seymour, comedian and mimic; Marlon and Pearl, comedians; Waterbury Brothers and Kenna, musical comedians; the Follettes, quadrille dancers; and Deranda, club juggler.

Hammerstein's Olympia.

Mlle. Karina, a Parisian performer, who is
 said to have outshone many famous stars at the
 French capital, shares the big type honors with
 Louise Bonadai, who continues her engagement.
 The others are the "Cobwebs" Quinette, singers
 and dancers; the four "Nelson" Sisters, who do a
 new act; Orrocco in a new play act; Edward
 Latell, musical comique, Haines and Pettin-
 gli, negro comedians, and James Thornton,
 monologist.

Keith's Union Square.

Helene Mora and Beale Bonehill are the stars of a bill which includes James and Rose Finney, aquatic performers; the Five Richards, acrobats; Warner and Rieder, Tyrolean vocalists; the Four Johns, in a new sketch; Ray L. Royce, comedy star; the Electric Quintette, singers; Charlotte Gray, comedienne; Whiting Sisters, cornetist; Emery and Nodine, Charles Diamond, harpist; Lorenz and Allen, and Stanley Whiting.

Tony Pastor's.

The Sidwams in their comediatta, A Bit of real Life; Willis P. Sweetnam, the Ammons-lerbe Trio, and Winifred, the clever serpentine dancer, are the stars of the show. It includes Charles Jerome and Clara Bell, sketch artists; and Raymond, serio-comic; the Gilmans; Goughs; Gallagher and West, comedians; Belle Athaway and her trained animals; the Loretta, endowgrapeists; Peters and Walters, sketch artists; Morrow and Ruthden, sketch; Sadie

VAUDEVILLE JOINTINGS.

Among the performers engaged to appear at Tony Pastor's during the season are Will R. Fox, Raymond Moore, Florence K. Watson and Hutchinson, Hope Booth, Lester and Williams, Harrison, Bessie Gilbert, Amelia Glover, Rubeart, Family, Vanleer and Barton, Lawrence and Harrington and C. W. Littlefield.

Nini Dina has been engaged for Hammerstein's Olympia, and will appear there Jan. 11. She will sing only humorous songs.

The Borellis are at the Theatre Palace this week and will play Proctor's next week.

Tom Maguire has started the residents of quiet old Quebec by having the newspaper advertisements of his Academy of Music in that city printed in red ink.

Flaw and Dunn and Gregory and Honey have left the Elite Vaudeville co., and have been engaged by Manager Frank Mead of the Twentieth Century Star Vaudeville.

Mildred Harriman, the subrette, is at Hopkins's Pittsburgh house this week. She has just finished very successful engagements over the Hopkins circuit in the West.

Frey and Fields are continuing to make a hit in A Trempe Reception. They play in Boston, Portland and New York and then go to San Francisco to play the Orpheum circuit. When they return to New York in April, they will open at Koster and Sial's for a four weeks' engagement.

Arthur and Jennie Dunn will open at Keith's Union Square Jan. 4.

Charles De Forrest has been engaged as stock comedian of the Bon Ton, Jersey City.

Clara Raymond, Orietta May, Ellen May, and May Taylor are favorites at the Hotel Todd Garden Theatre, Saratoga Springs.

Laura Clement, the comic opera favorite, and Jennie Villars, who has played in tragedy and burlesque, will be in next week's bill at Keith's Union Square.

Marie Heath will probably remain in vaudeville for the rest of this season. She met with great success recently at Proctor's two New York theatres.

Manager W. B. Watson will present the Trocadero Extravaganza company next season. Several new electrical effects will be carried and many novelties will be introduced. Watson and Dupré will be the stars of the company. Miss Dupré is giving an imitation of Yvette Guilbert which is said to be extremely clever.

Goggin and Davis are meeting with great success with Black Patti a Troubadour. They sail for London May 21 to fill a twelve weeks' engagement at one of the big halls.

Alice Holbrook, who is at Koster and Sial's this week, is a recruit from the legitimize. She plays the Spanish Girl in Francis Wilson's production of The Chief.

The Ammon-Clerise Trio will join the Flying Jordans' Vaudeville company in Baltimore, Jan. 4, for the balance of the season. They are filling an engagement at Tony Pastor's this week.

Jennie Yeaman is much pleased with the hit she made in Montreal last week. She was praised by the press and applauded by the public.

Weber and Fields treated the employees of their music hall to a fine dinner after the performance on Christmas Eve.

Louise Beaudet and Nini Dina appeared last week as actresses at the Commercial Travelers' Fair in Madison Square Garden.

Albert Hall will limit the engagements of all foreign stars hereafter to thirty performances.

Weber Stinson, of Stinson and Ashby, has been granted a divorce from his wife, Ida Ashby.

The dignity and importance of Mr. Keith's circuit of continuous performance vaudeville houses are probably best illustrated by the fact that some of the notable acts of the latter-day playlets are represented in the sketches current at those houses. During this week Augustus Thomas the author of Alabama and other successful plays, read to Mr. Keith's New York manager, Mr. Foyce, a new one-act comedy designed for an early production in the Keith theatres. The verdict was favorable, and it is likely that the new playlet will get its premiere at the Union Square in a couple of weeks. Grace Thorne-Cochran is said to be cast for the leading role, that of a dashing widow with a remnant of sentimental sentiment.

It is said that Josephine Allen, of The Gossard company, at Weber and Fields' Music Hall, will shortly be married to a wealthy brother, named Charles Putnam.

Sydney Grant and Miss Norton are still meeting with success in the West. While at the Schiller, in Chicago, they were engaged as top-liners with Bill's Schiller Vaudeville. Having finished their engagement with that company, they will appear at the Fiba, Cincinnati, Jan. 3, with a return date at the Schiller to follow.

Marie Lof, the English music-hall artist, will come to New York in the Spring to appear at Weber and Fields' Broadway Music Hall.

John W. World states that he is not playing Grogg in the Black Crook this season, but is doing his specialty in the big vaudeville houses. He is meeting with great success in Chicago.

Zelma Rawlston has been engaged for Hammerstein's Olympia and will open there on Jan. 18. She will sing in German, English and French. In this way she can be able to please everyone.

Emilie Edwards played the Royal Music Hall in Chicago recently and made a distinct hit with her songs. She went in a total stranger and became a favorite at once.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—This week the managers have selected plenty of good people for their programmes, and judging from the openings the week will be a very profitable one.

At Hopkins's South-Side Theatre there is a very strong bill, which includes the Dangers, in a very light sketch; Lillian May, a very pleasing vocalist; the Fawcett Brothers; Bert Grant and his troupe; Dunning and Wroth; La Moudoux; Will Hamberlin; the bright little Schumann Sisters; new pictures by the Biograph, and the stock co. in the play, My Partner. Business very large.

Schiller Theatre: One of the best bills Manager Gardner has put offered in on the boards this week. A new stock of American plays was shown by the Cinematograph, including local scenes and the Chicago Five Mile. Georgia Gardner and Edgar Ely appeared in a one-act comedy called A Woman's Strategy; George H. Wood is as funny as of yore, the "somewhat different" has lost none of his brilliant ideas; Harrison and Gilbert, musical artists; Louise Le May, and the Five Cornells, who are among the best of acrobatic comedy performers, finished off the very attractive bill.

Chicago Opera House: Manager George Castle offered the same well selected roster that is always found at this theatre. Lizzie S. Raymond headed the co. and was ably seconded by the La Porte Sisters, Alice Shaw and daughters, Blinn and Blinn, Prince Kakin, Crimmins and Gore, Mignonette, Mona Hanson, Kitty Mills, Ellen and R. Winton, D. S. Wells, the Andersons, and William Gilbert.

Olympic Theatre: An exceedingly good array of specialty acts was on the boards of this handsome house which included: Adie and a den of trained lions, Tally-ho Trio, George Evans, Bartlett and May, Charles V. Seamon, Kennard Brothers, K'roy and Rawson, Joe Donner, Mabel Arnold, Roberts and Smilax, and May Britton.

Hammerstein Theatre: This new continuous house also has a well arranged programme made up of the following: Johnstone Bennett and S. Miller Kent, who are very artistic in A Quiet Evening at Home; Quaker City Quartette, Al Wilson, Maude Beale Price, Collins and Price, Little Anna Laughlin, John W. L. Leonard and Fulton, Ned Weyburn, O'Brien Brothers, James McArthur, Cloud and Kershaw, Mlle. Komochi, Sweeney and Winton, and Carr and Toney.

San F. Jack's Opera House: The Twentieth Century Maids gave a breezy performance that attracted large crowds. Harry Morris made a decided hit. Lyceum Theatre: The Black Crook, with many good specialties, formed the attraction at Manager Gossard's house.

Imperial Music Hall: The Cherry Sisters remain one more week together with many others a swing act and a generally spicy bill.

Although the Tivoli people were to run vaudeville shows, this week they have switched to the dramatic or rather a pantomime performance.

Royal and Orpheum Music Halls both continue to offer variety, resulting in satisfactory attendance. Louis L. Brown, formerly manager of the Casino, has taken over the Casino Theatre. The style of performance will be high-class vaudeville.

The Criterion Theatre has again found a manager, and the Fat Woman's Burlesques are there this week. The Irving Theatre could not stand the press act, and is now a thing of the past.

John D. Gilbert has arrived in Chicago looking well and happy after his Eastern engagements.

Al H. Wilson paid the vaudeville man a call last week. He will play at Pike's, Cincinnati, before he returns to New York.

Low Hawkins is credited with the following bit of originality: On inquiring who a certain party was, who was just crossing the street, he was told it was "the advance agent of prosperity," whereupon Low replied: "Well, he's a mighty long way ahead of the show."

Era Kendall has been playing the vaudeville houses in Chicago with great success.

Manager Sam T. Jack has returned from the East many degrees higher in Masonry.

I hear good things said of The Christmas Mirror on all sides.

A Happy New Year to THE MIRROR, and all my friends.

ST. LOUIS, MO.—Hagan's Theatre put on a new bill. Among the leading features are the Chicago Lady Orchestra, Era Kendall, Barney Fagan and Miss Byron, Lillie Weston, Post and Clint, a Millie Turner, Moreland, Thompson and Roberts, Ooherty's Trick Poodles, the Ryders, Murphy and Hall, George Gall, Kane and Keimer, Pearl McIntyre, and McIntyre and Rice. Hopkins's Grand Opera House has Art, Zebra and Vera Ward and Curran, Hamilton and Hart; Russell and Russell, Thomas F. Kelley, Harriet Jacques, and the Biograph with new views The Standard Theatre has R. L. and Wood's Big Show; among the prominent artists are Petrie and Elise, Sisters Lane, R. B. and Dorset, Paulo and Diko, the Olsons, Pat Rilly, Smith and Cook, and Carry Scott.

BOSTON, MASS.—Keith's presents a splendid bill this week. It includes Professor Woodward's swash, the Maccarty Sisters, McIntyre and Beach, the Georges the Shaw Family, Sherman and Morrissey, Lewis and Ernest, the Rubeart Family, De B. mail, the Morelands, the Kasse Trio, Val Vonson, Stanton, Le Petit Freddie, Byron and Langdon, Morton and E. Hott, Professor Harry Deaves and the Lumiere Cinematographs.

At the Palace this week are John W. Isham's No. 1 co. of Orpheum, headed by Bessie Lee, Mr. and Mrs. Tom McIntyre and Henry H. Jackson.

The Savoy is in the drama of the week at the New Grand, and in the variety bill appear Charles H. Duncan, Max Pettibell, De Wolf and Walters, Mabel Gayer, Charles Barringer and Estelle Keene, Dick Sanda, Alice S. Sloan, and John Phillips.

Alone in London is the drama of the week at the Grand Opera House. In the olio appear the Wilson acrobats, Connor and McDonald, Lulu and James Liss, Barr and Evans, the Hornbys, and Nellie Palchard.

The Moulin Rouge Burlesques are at the Lyceum this week, presenting May Adams, Sam Collins, Lew H. Carroll, Fitzgerald and Kelly, Harris and Walters, Maude Elliott, Blanche Walworth, and others.

Weber and Fields' Vaudeville Club is at the Howard Athenaeum, and in the house olio appear George Leslie, Annie E. Sylvester, John H. Mack, Billy Barlow, Crane, G. W. Andrews, Blakie Maro, William Russell, and Professor Schiller.

The vaudeville bill at Austin and Shaw's presents the Lake City Quintette, the Grass Trio of Alpine Violets, May Walsh Irish, the La Bell Brothers, Senorita Cochinta and Senor Antonio Martinez, the Smith Brothers, Donahue and Lucette, the Richetta, V. Gloria Estelle, Harry Barrymore, the Shattuck Quartette, Martin Hennessey, the Rensselaer Troupe, Maude Olcott, and Henry C. Perkins.

The Wicks is in boom. Since Mrs. Jack Gardner has taken up the Zoo as a fad all society is going there.

PHILADELPHIA, PA.—The Trocadero Theatre is closed with little prospect of reopening. Manager George C. Francis has left the city for Chicago. It is rumored that several parties are after the house in which Misco, Morris and Woodhull by the action of our authorities have lost a large sum of money in improvements.

The Grand Inter-Oceanic co. did not appear last week at Gilmore's Auditorium, as originally billed and announced. Mr. Gilmore wanted considerable money to produce his attraction and pay back salaries. This was peremptorily refused. Mr. Gilmore interviewed the co. and stated he would pay them personally for the week under his management, and they all refused, stating they were under contract to Mr. Gilmore and could not appear otherwise. The co. and their trucks soon found their way back to the street.

This was the situation at noon Monday last, when Charles H. Vale, representing Mr. Gilmore, started for New York and closed contracts for people for the evening performance. They included Foreman and West, Ed French, Mona De Russell, Evans and Vidocq, Juliska, Drawes, Forrest and Terry, Ward and Brown, Lewis and Ernest, Virginia Aragon and Mario and Marie were previously engaged to direct the show, and were not concerned with the Gilmore organization. Manager Gilmore in this case proved his pluck and independence.

Katie Rooney's Greater New Yorkers is the pleasing attraction this week at the Auditorium. Adeline Hamilton, Murray and Gilbert, Kelly and St. Claire, Russell and Shewitt, Whitcomb and Stewart, Clarence B. Wilbur, Maude and Rose, and Lick, War Chick, and Katie Rooney, advised by John Harding, A. J. Parier Match, with Anna Held, follows week of 4.

The Bijou Theatre is reaping a rich harvest, crowded to the doors. The Biograph, A. O. Duncan, Kitty Mitchell, Harrison, the Blondells, Bessie Gilbert, Morrison and Rich, Alva Lenora, O'Brien, Jennings and O'Brien, Maudie Kline, Morrison Mackey, the Edisons, and Bert Jordan are in the bill.

The Streets-South Burlesque co. under the able management of Abe Leavitt, is at the Lyceum Theatre with a high-class organization playing to large business. On New Year's Eve a special midnight matinee will be given, which is an entirely new feature, original in this city. The London Gaiety Girls follow week of 4.

The Arch Street has Babes in the Woods, produced in excellent style. The attraction at the Kensington. Rose Hill's co. is the attraction at the Kensington.

CINCINNATI, O.—Christmas week at the People's was celebrated as usual by Reilly and Wood's Big Show. Smith and Cook, Robette and Dorset, Paulo and Diko, the Olfivans, Pat Reilly, Lane Sisters, Carrie Scott, Perle and Elise, Kelly, McBride and Walton, and Eva Armstrong are the stars. H. W. Williams's Own co. of 21. Fred Rider's new Night Owls have a splendid olio at the Star 21, comprising Tiddie-Links and Lillian Johnson Dugan, six Garrison Sisters, Watson and Dugan, Gordon and Lick, War Chick, Van Ooten, John J. and Little Black, Mabel Harleton, Billy Smith, and the Great Solible. White Crook co. follows. The opening of the Pike last week was most auspicious in every way. The coming week an excellent list including Biardi, Nora Brothers, Hengler Sisters, the Ben Mowett Trio, the Serra Brothers, Mabel Caspady, Pliskowski and Chulita, and the Cinematograph.

COVINGTON, R. L.—Westminster Theatre: Rose Sedell's London Belle 21-25 gave a very good entertainment; Rose Sedell, Eva Allen, W. S. Campbell, and Billy Hart co. appeared in burlesque; in the olio were Hart and Walling, Campbell and Shepp, Sisters De Iva, Frey and Allen, and the Four Emperors of Music; Teddy Hale gave an exhibition on a home trainer; business good; Misco's City Club 26-30.

Columbia Theatre: The bill here for week 21-25 is a strong one and business is good; Brown and Jane, Lillian Chester, Les Vesperes, Malines and Pettibell, Annie Caldwell, May Duryea, May Montford, Van Auker, McPhee and Hill, C. W. Williams, Richard Walker, Adelle Smith, and George Lockhart's elephants; Girard's Inter-Oceanic Vaudeville co. and Pappina 26-30.

JERSEY CITY, N. J.—Opening at the Bon Ton Theatre 21-25 were the La Mont Family, Blockson and Page, an act full of ginger; the Sheppards, Belle Clifton, Dely and Deyers, Lottie Mortimer, Wilbur Mack, the McNeill Sisters, Eleonora Gwinn, Tony R. van, Dawson and Parlow, Billy Barlow, and Charles De Forrest and stock in The Black Statue. Business is only fair.

The lobby of the Bon Ton has been elaborately decorated for the holidays.

Edward Mass and his wife put on a new sketch for a trial at the Bon Ton on 21, entitled Liza's Christmas which was well received.

William Daly, of Daly and Devore, says he has a new act for next season. It will have to be very funny to surpass the present one.

ALBANY, N. Y.—Pearl Street Theatre (John J. Carlin, manager): Charles A. Loder engaged in hilarity to a large matinee 21. Dan McCarthy in Dear Irish Home 26—Gaiety Theatre (Agnes Barry, manager): Bobie's Bohemian Burlesques opened to a full house 21.

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More, who has added it to his circuit. The opening was auspicious and the bill included the following well known people: Billy Van, the Donazettas, the Glensons, the Mowatt Trio, Alfred Ahno, and Professor Newell's Orchestra. A feature of the performance is the Cinematograph. The continuous plan will be followed.

VAUDEVILLE PERFORMERS' DATES.

Amann—Keith's, N. Y., Dec. 20-2.
Ando and Onne—Olympia, N. Y., Dec. 20-2.
Andrews, Pearl—Brooklyn Music Hall, Dec. 20-2.
Ammon-Clerise Trio—Pastor's, N. Y., Dec. 20-2.
Acme 4—Keith's, Phila., Dec. 20-2.
Barber, W. H.—E. and S. A., N. Y., Dec. 20-2.
Barber and Forrest—Academy, Washington, Dec. 20-2.
Baker, Will G.—Del. Music Hall, Victoria, B. C., indef.
Bonselli, Bessie—K. H. A., N. Y., Dec. 20-2.
Borellis—Palace, N. Y., Dec. 20-2.
Cushman and Holcomb—Orpheum Circuit, indef.
Clark, Eddie—Howard, Boston, Dec. 20-2.
Crimmins and Gore—O. H., Chicago, Dec. 20-2.
Colman Fox—K. H. A., N. Y., Dec. 20-2.
Duncan, A. O.—Keith's, Phila., Dec. 20-2.
Diamond, Charles—Keith's, N. Y., Dec. 20-2.
Delamotte and Thorne—Hopkins Circuit, indef.
Dockstader, Lew—Proctor's, N. Y., Dec. 20-2.
Drew, Mr. and Mrs.—Palace, N. Y., Dec. 20-2.
Dunham—K. and S. A., N. Y., Dec. 20-2.
Ella, Madge—London, indef.
Edridge, Press—K. and S. A., N. Y., Dec. 20-2.
Ella, Charles F.—Proctor's, N. Y., Dec. 20-2.
Frey and Fields—G. O. H., Boston, Jan. 4-9.
Fox, Will H.—Palace, London, indef.
Finney, The—Keith circuit, indef.
Frenckell and Lewis—Palace, N. Y., Jan. 4-10.
Gallert, Yvette—K. and S. A., N. Y., till Jan. 15.
Garrison, Mr. and Mrs.—Avenue, Pittsburgh, Dec. 20-2.
Glensons—Pastor's, N. Y., Dec. 20-2.
Gilbert, Bessie—K. H. A., Phila., Dec. 20-2.
Holbrook, Alice—K. and S. A., N. Y., Dec. 20-2.
Hines and Remington—O. H., Chicago, Dec. 20-2.
Harlow, Richard—Arademy, Montreal, Dec. 20-2.
Harrigan—Keith's, N. Y., Dec. 20-2.
Hansons, The—Keith's, Phila., Dec. 20-2.
Haynes, Gertrude—Grand, Boston, Jan. 4-9.
Jeome and Bell—Pastor's, N. Y., Dec. 20-2.
Jordan, Bur—Keith's, Phila., Dec. 20-2.
Maltz and Hines—Howard, Boston, Dec. 20-2.
Merrillies Sisters—K. and S. A., N. Y., Dec. 20-2.
Macarte Sisters—Keith's, Boston, Dec. 20-2.
Marion and Pearl—Proctor's, N. Y., Dec. 20-2.
Martens, Alexander—Proctor's, N. Y., Dec. 20-2.
Murphy and Mack—Columbia, Providence, Dec. 20-2.
McIntyre and Heath—Keith's, Boston, Dec. 20-2.
Mora, Helene—Keith's, N. Y., Dec. 20-2.
Mitchell, Kitty—Keith's, Phila., Dec. 20-2.
Morelle—Keith's, Boston, Dec. 20-2.
Nelson Trio—Palace, N. Y., Dec. 20-2.
Nicholl Sisters—Johannesburg, S. A., indef.
Quaker City Quartette—Orpheum circuit, indef.
Rinehart Family—Keith's, Boston, Dec. 20-2.
Raymond, Maude—Pastor's, N. Y., indef.
Rankin, Phyllis—W. and F. A., N. Y., Dec. 20-2.
Ray, Charlotte—Keith's, N. Y., Dec. 20-2.
Richards, The—Keith's, N. Y., Dec. 20-2.
Royce, Ray L.—Keith's, N. Y., Dec. 20-2.
Stuart—Orpheum circuit till Jan. 10.
Sweetman, W. F.—Pastor's, N. Y., Dec. 20-2.
Sidmans—Pastor's, N. Y., Dec. 20-2.
Schuman Sisters—Chicago, Dec. 20-2.
She Hassan Ben Ali Troupe—Olympia, N. Y., indef.
Swift and Chase—Palace, N. Y., Dec. 20-2.
Sweeney and Harroway—K. H. A., N. Y., Dec. 20-2.
Teebald Dally—Palace, N. Y., Jan. 4-9.
Thorne and Carleton—Palace, N. Y., Dec. 20-2.
Thornton, James—Olympia, N. Y., Dec. 20-2.
Vilona Sisters—Proctor's, N. Y., Dec. 20-2.
Vernon—Erie—Olympic, Chicago, Dec. 20-2.
V. Star Quartette—Proctor's, N. Y., Dec. 20-2.
Woodward's Animals—K. and S. A., N. Y., Dec. 20-2.
Wayburn, Ned C.—Hawthorn, Chicago, Dec. 20-2.
Williams and Warner—K. and S. A., N. Y., indef.
W. Ross and Rieder—Keith's, N. Y., Dec. 20-2.
Whitlock, S. S.—Hagan's, St. Louis, Dec. 20-2.
Walton and May—Proctor's, N. Y., Dec. 20-2.
Walker, Rachel—Proctor's, N. Y., Dec. 20-2.
Wolfe—Pastor's, N. Y., Dec. 20-2.
Zedera, The—K. and S. A., N. Y., indef.

[CONTINUED FROM PAGE 18.]

1



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